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THE MUSIC STUDENT'S SPELLING BOOK

BY

MRS. CROSBY ADAMS

PRICE *60* CTS.

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THE MUSIC STUDENT'S SPELLING BOOK

BY

MRS. CROSBY ADAMS

This book is designed not only to help the pupil learn to readily read music, but to train both eye and ear simultaneously. Also to develop the tactile sense without which no one can gain full command of keyboard resources.

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The Music Student's Spelling Book

Too many years has the beginner in music been confronted with many things to learn *all at once*. But, fortunately for him in these days, he can overcome his problems one by one, since now the tendency in all educational work is to "separate the difficulties." It is cause for gratification, for instance, that we have at last reached a point where the emphasis is placed upon the training of the *ear,* in its relation to music-making. Too long has this vital factor been ignored. Coincident with this development of the perception of musical sounds through the ear, should be *eye training*; until an instant recognition of the significance of the signs which stand for sounds -- notation -- becomes automatic. The union of these two important elements must then be united to *keyboard facility,* with relation to this very notation. This presupposes much drill outside of the music lesson. To furnish the material for this helpful and necessary home study, and thus make it possible to lay the foundation for developing definite sight reading power, this "Music Student's Spelling Book," has been evolved. It is planned along different lines from other Spelling Books, as will be seen by the fact that the staff *as a whole* is *at once introduced.* Quite too long have pupils been puzzled with the mysteries of the staff, by studying treble and bass clefs *separately*. It is entirely possibly for him to comprehend a musical notation that merges naturally from bass to treble clef. By such study, as has been said, he early becomes more proficient in sight reading. He also becomes familiar with music notation in a much larger aspect than in the older more circumscribed way, as the keyboard resources and a more extended territory are very quickly understood after such a presentation. By persistent practice in the four ways these "spelling" words are to be studied, the pupil will realize a decided power in his ability to grasp these elements of music notation as they are related to one another.

Mrs. Crosby Adams.

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The Music Student's Spelling Book

Mrs. Crosby Adams.

Here is a picture of the keyboard of the pianoforte. Look at it carefully. It has seven and a third octaves. An octave is a succession of eight tones; and as the first seven letters of the alphabet are used in music the eighth letter of the octave is a repetition of the first.

For the purposes of this book, the keyboards on the following pages begin where the little arrows are indicated on this picture. The *end* octaves in both bass and treble are expressed in notation by the terms 8^{va}, or a dotted line like this 8 ..... It is only necessary just now to use but five octaves for making our first acquaintance with this interesting keyboard. It has therefore been found advisable to confine the examples in this book to five octaves. The pupil, having mastered this territory, will have no difficulty later in playing in the extreme ranges of the piano.

AN IMPERATIVE CONDITION IN OBTAINING THE HIGHEST STUDY VALUES IN THE USE OF THIS BOOK, LIES IN HAVING THE PIANO *IN TUNE*. INTERNATIONAL PITCH IS THE ACCEPTED STANDARD AND SHOULD BE INSISTED ON BY ALL TEACHERS AND PARENTS.

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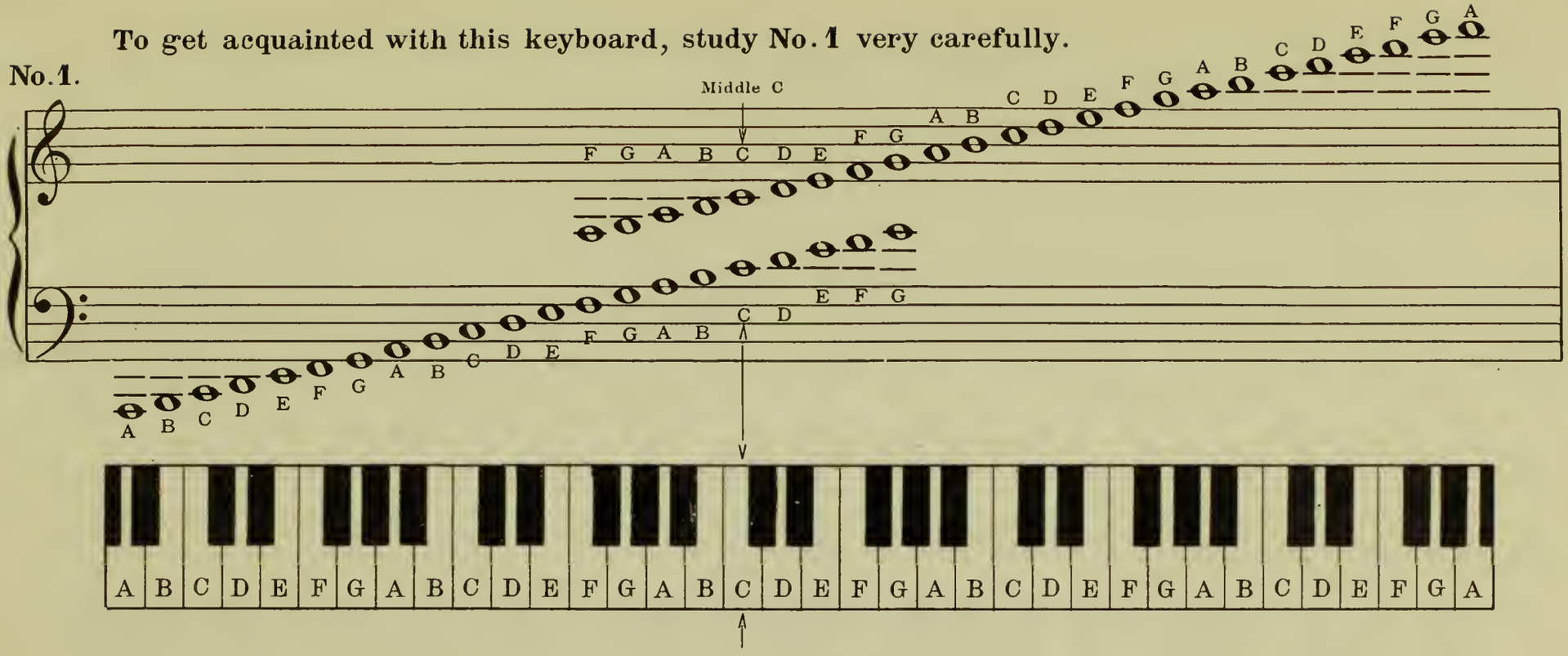
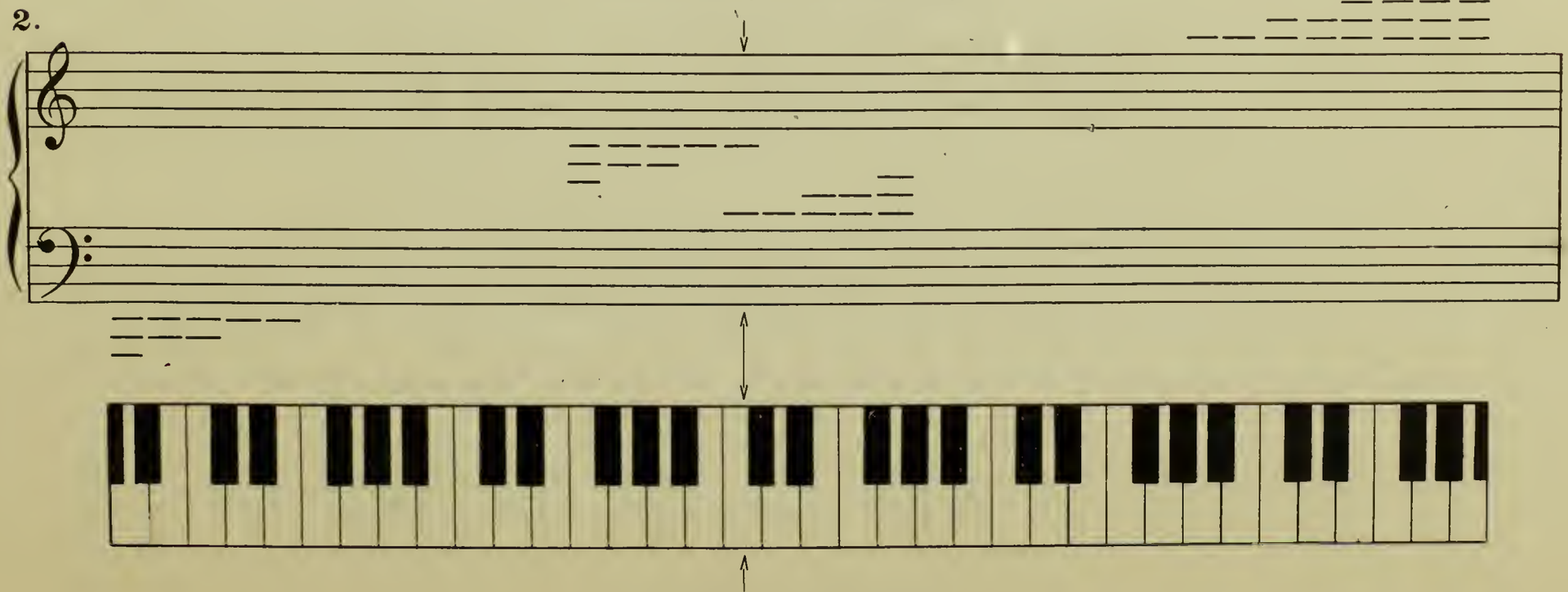
To get acquainted with this keyboard, study No. 1 very carefully.

No. 1.



Then copy No. 1 exactly.

2.



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The word to spell is A - C - E .

Each word in the book is to be studied *four ways,* namely:

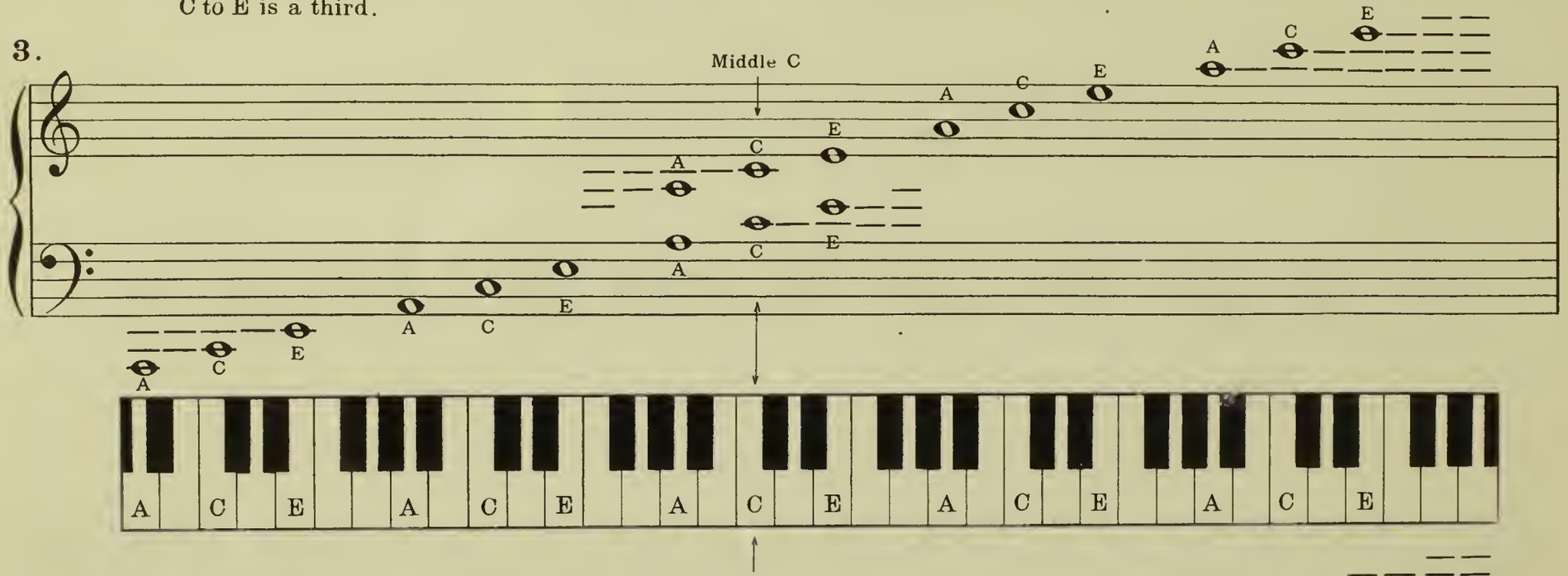
First way — Write this word on keyboard as indicated in this example 3.

Second way — Write this word on the staff as many times as possible. (see example)

Third way — Play these letters that spell the word, on the piano. Listen *always,* in order to produce good tone quality. *Fix these sounds* in the memory.

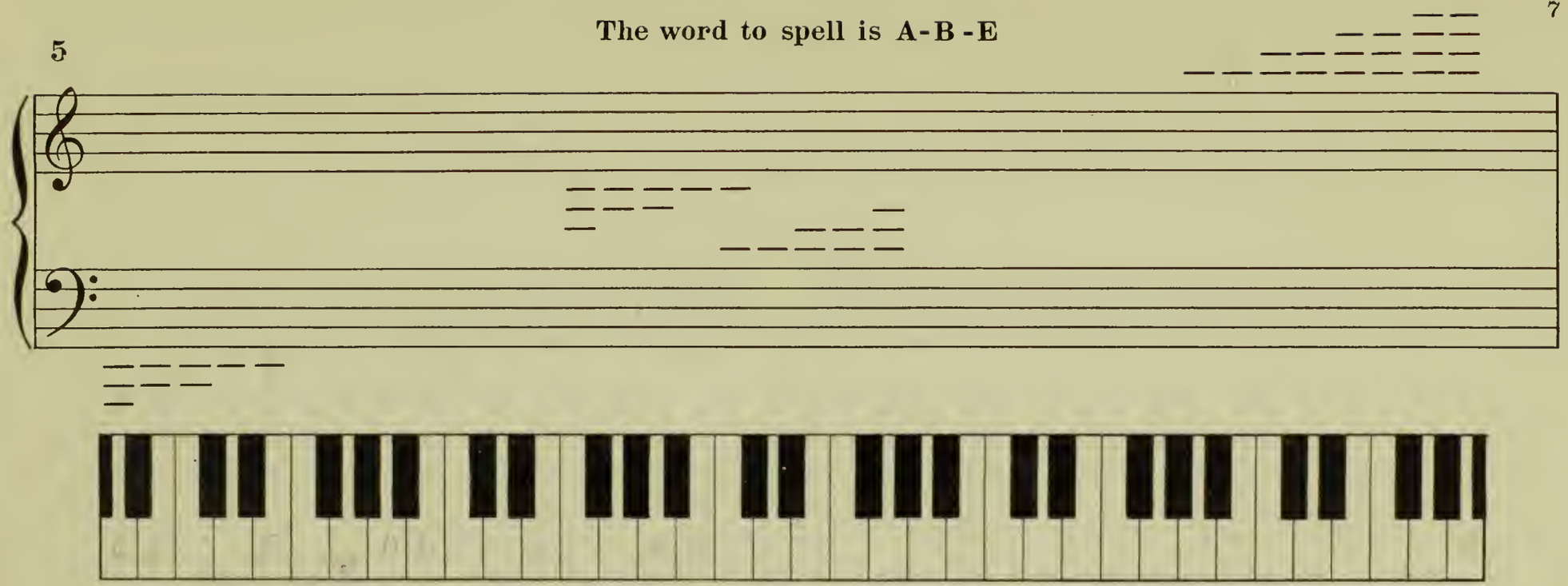
Fourth way — Tell the general names of the intervals contained in the word; for instance, from A to C is a third (three letters), and from C to E is a third.

3.


Middle C
A C E
A C E
A C E

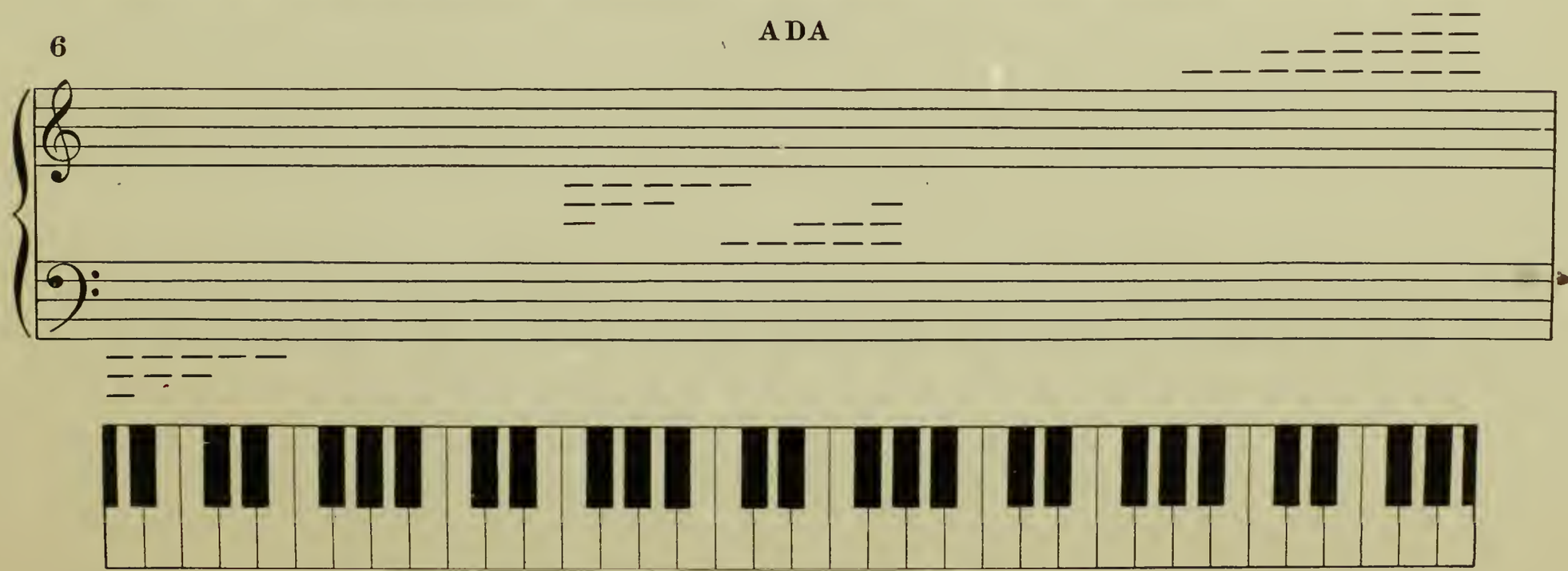
5

The word to spell is A-B-E



6

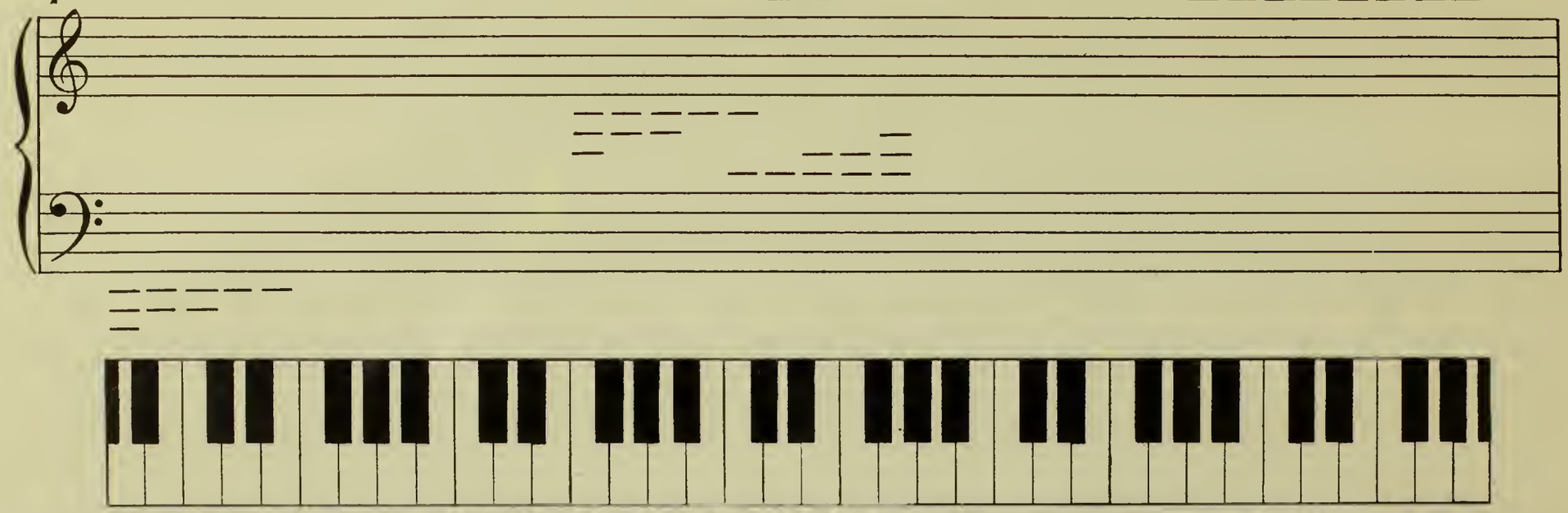
ADA



8 Follow the directions on page 6, and spell every word in the book these *four ways*. Sometimes the word *spreads out* so that only *once* or *twice* can it be written! But that makes it a very interesting word as to intervals

7

AGE



8

ABBE

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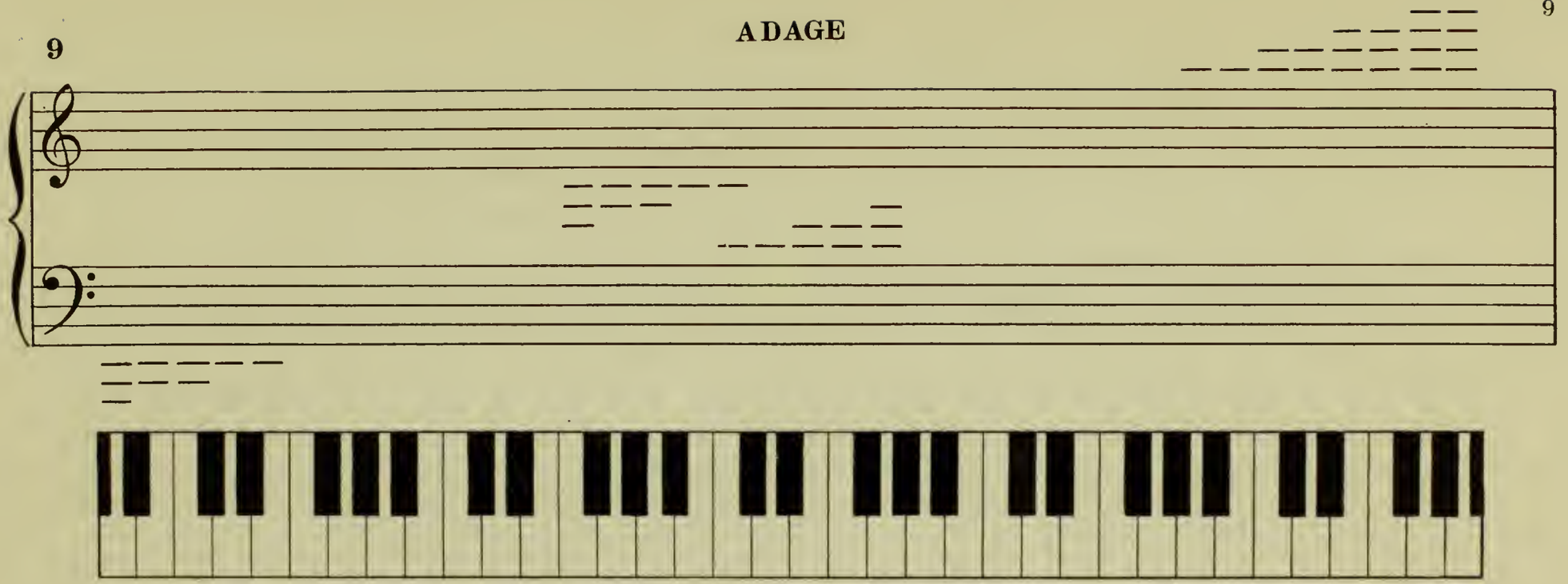
9

ADAGE



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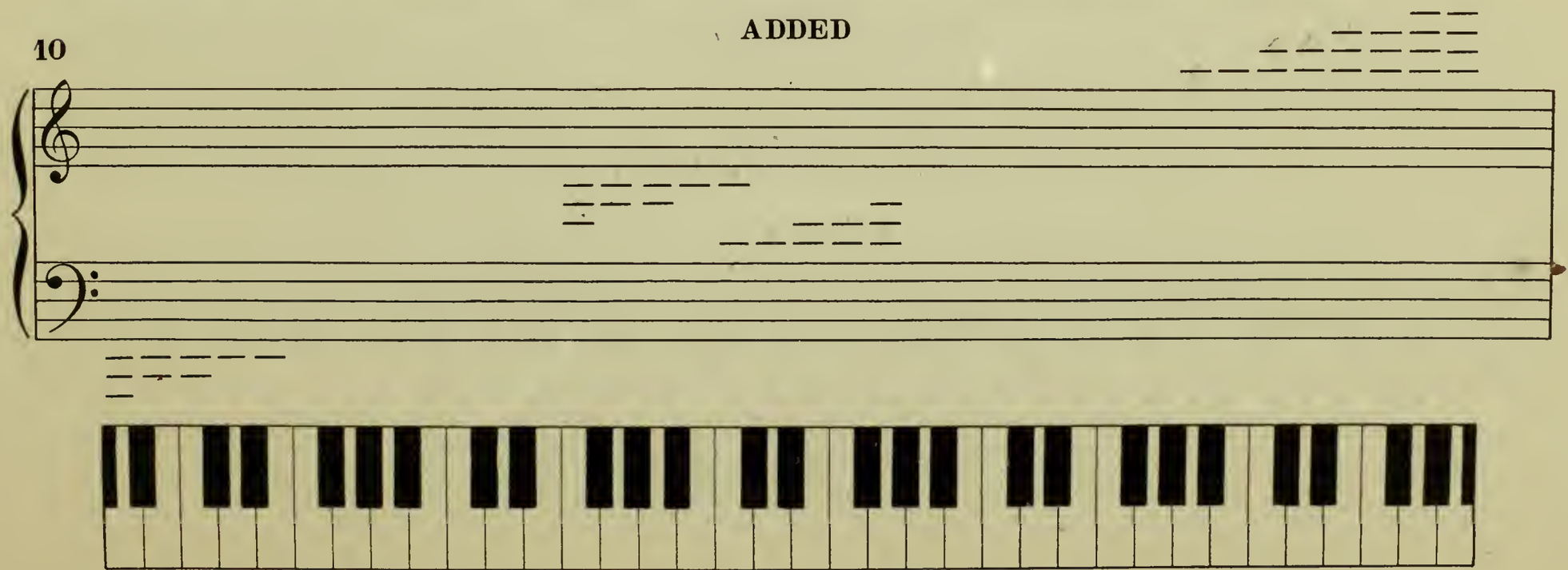
ADDED



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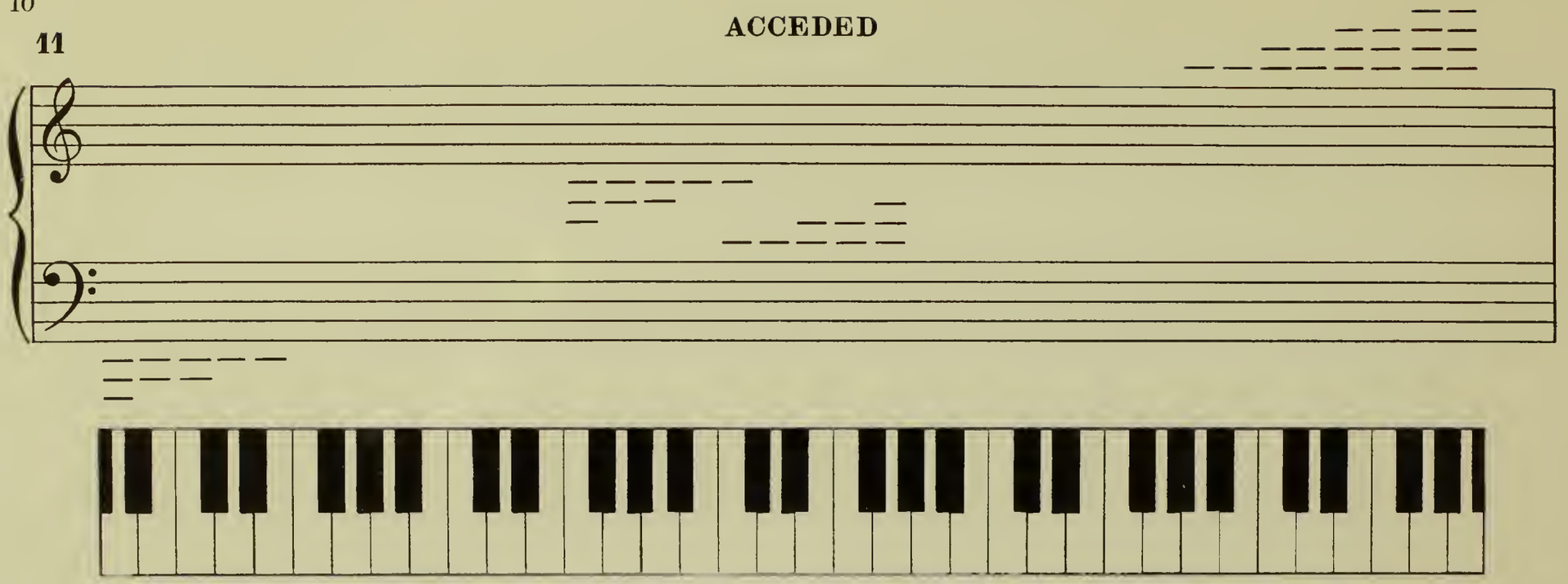
11

ACCEDED

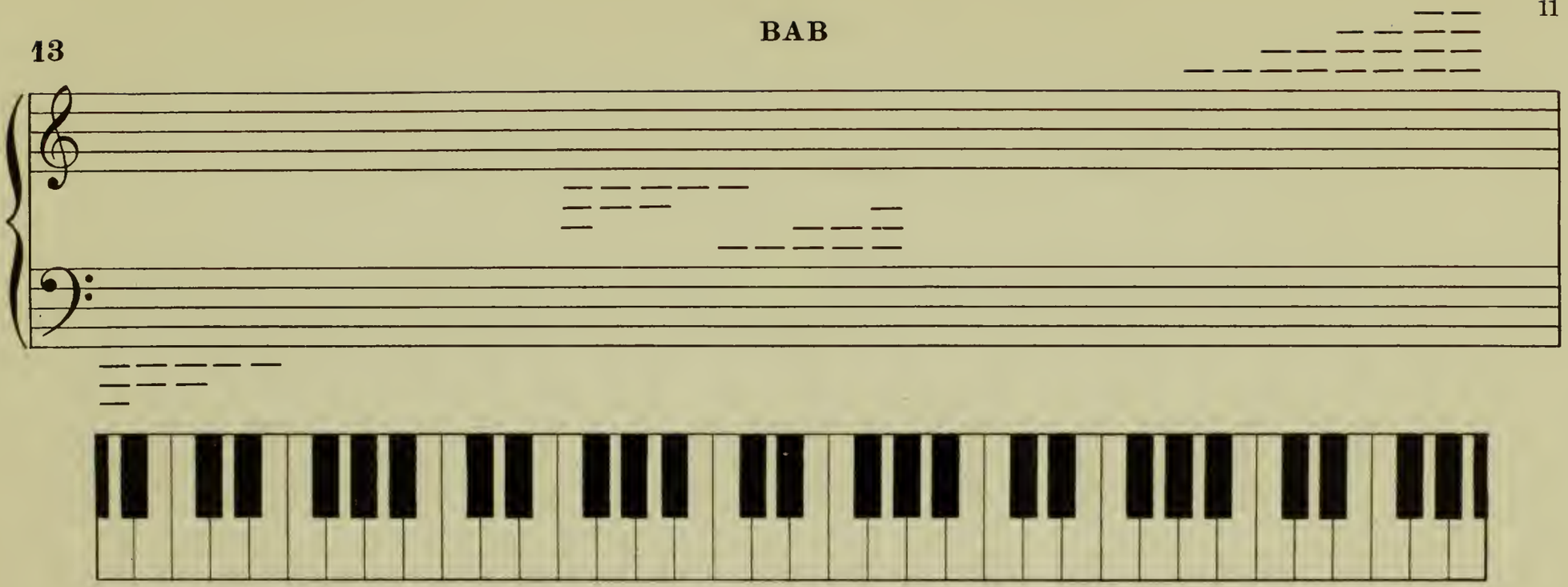


12

BAA

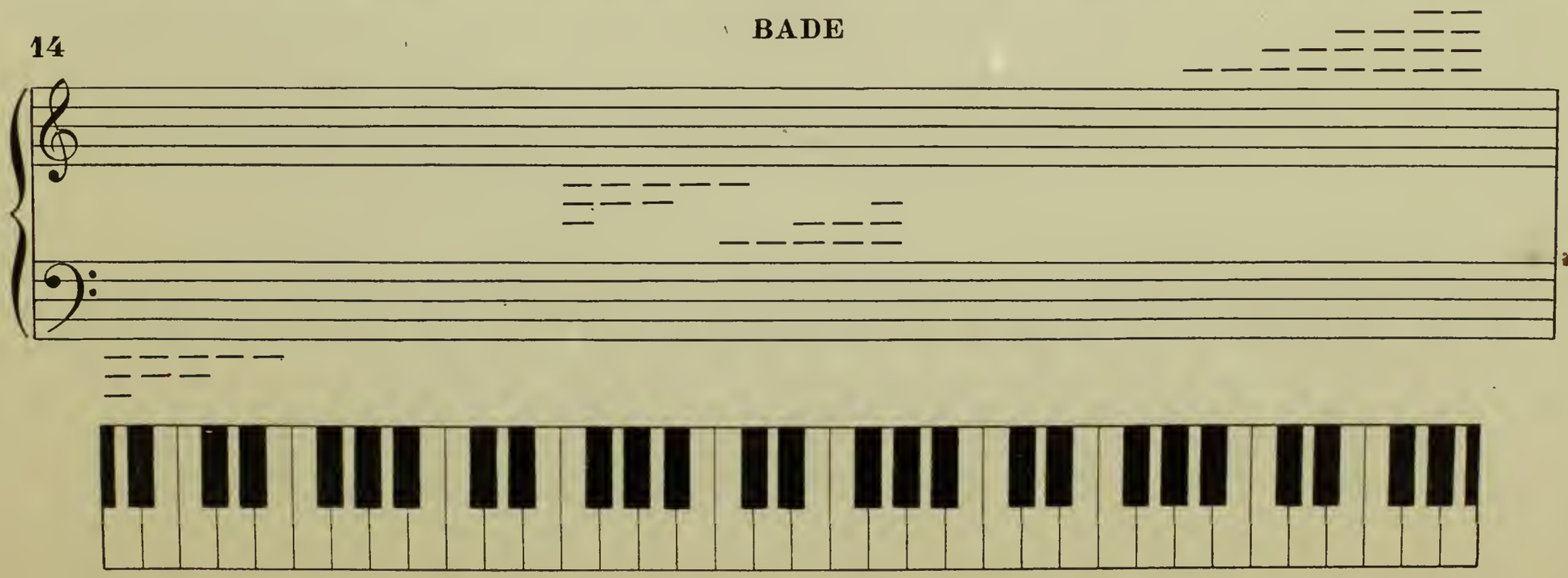
13

BAB



14

BADE



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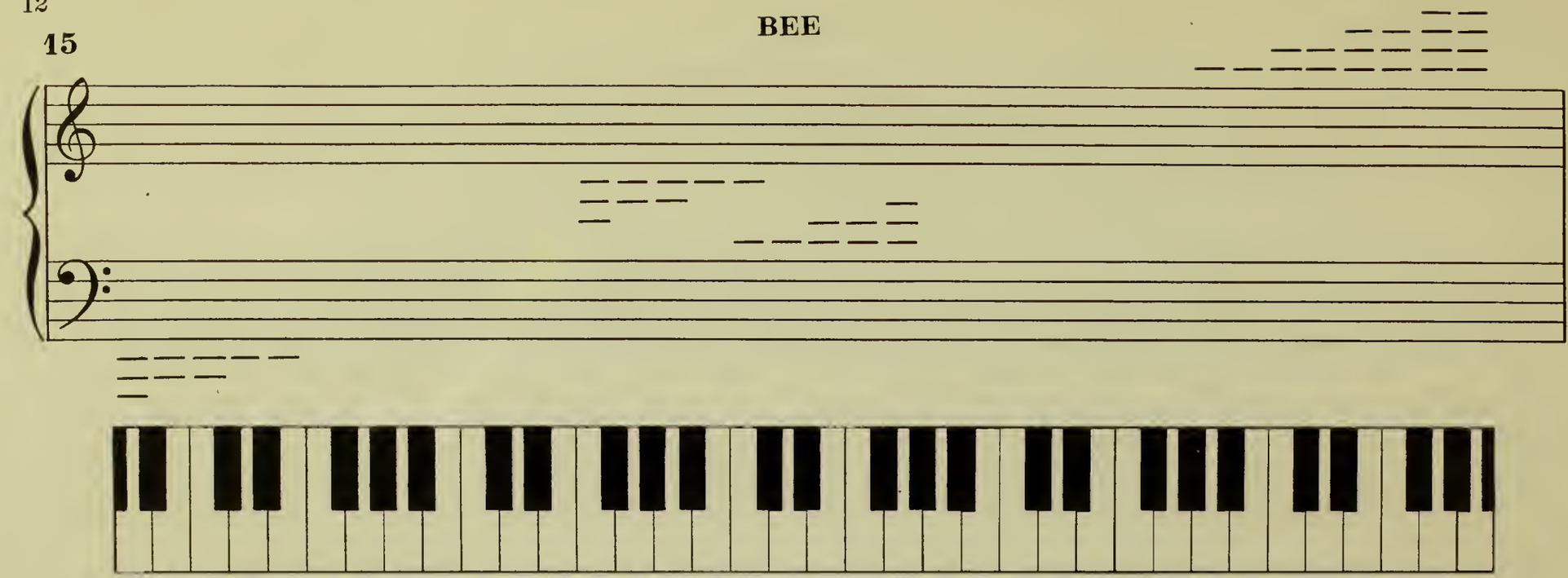
15

BEE



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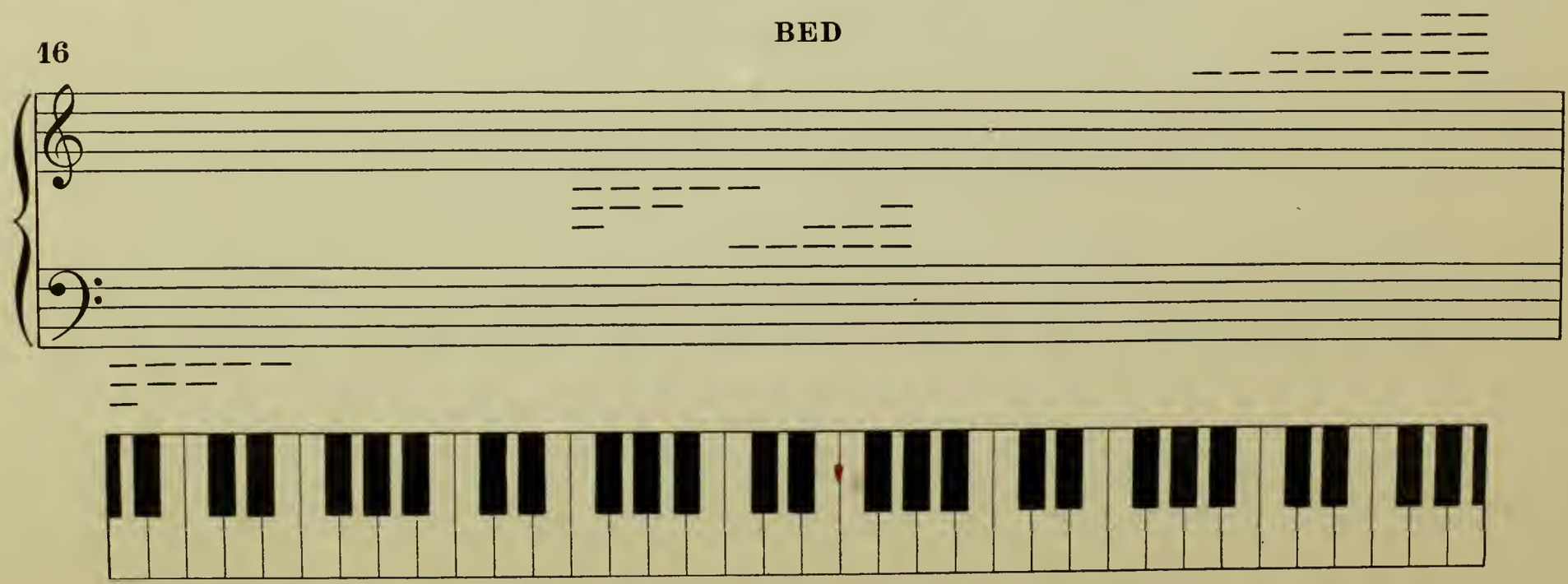
BED



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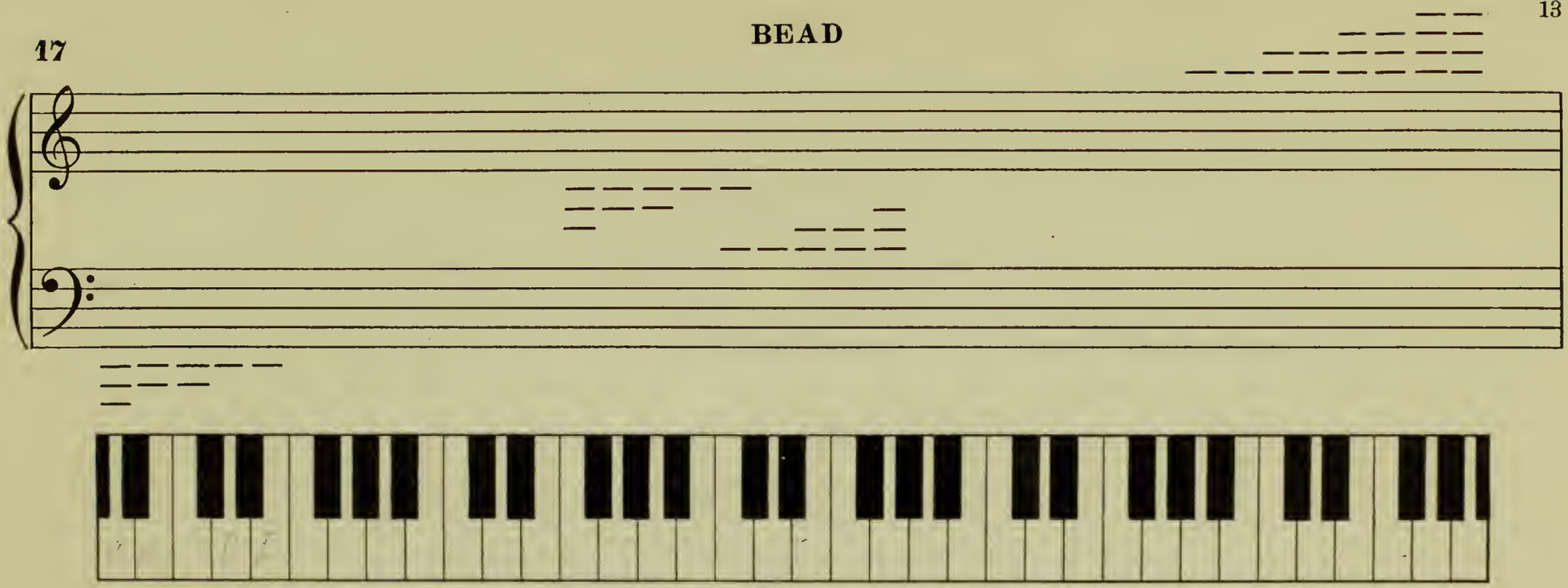
17

BEAD

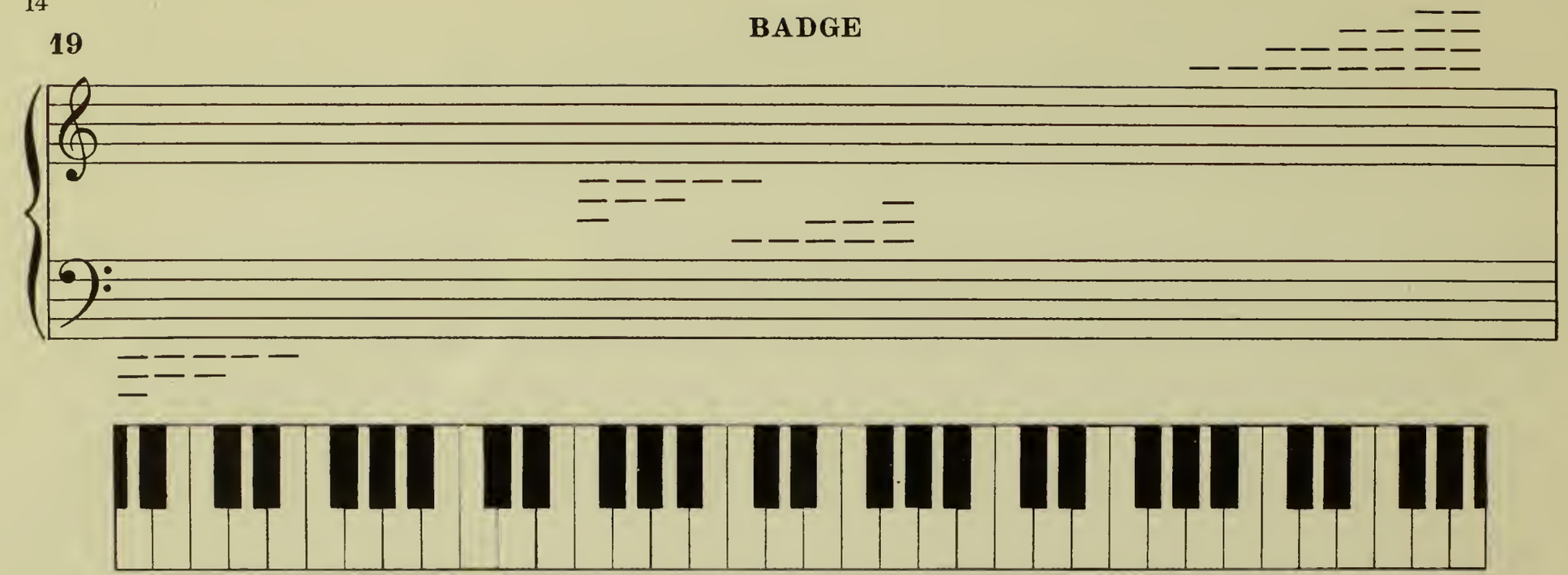


18

BABE

19

BADGE



20

BEGGED

21

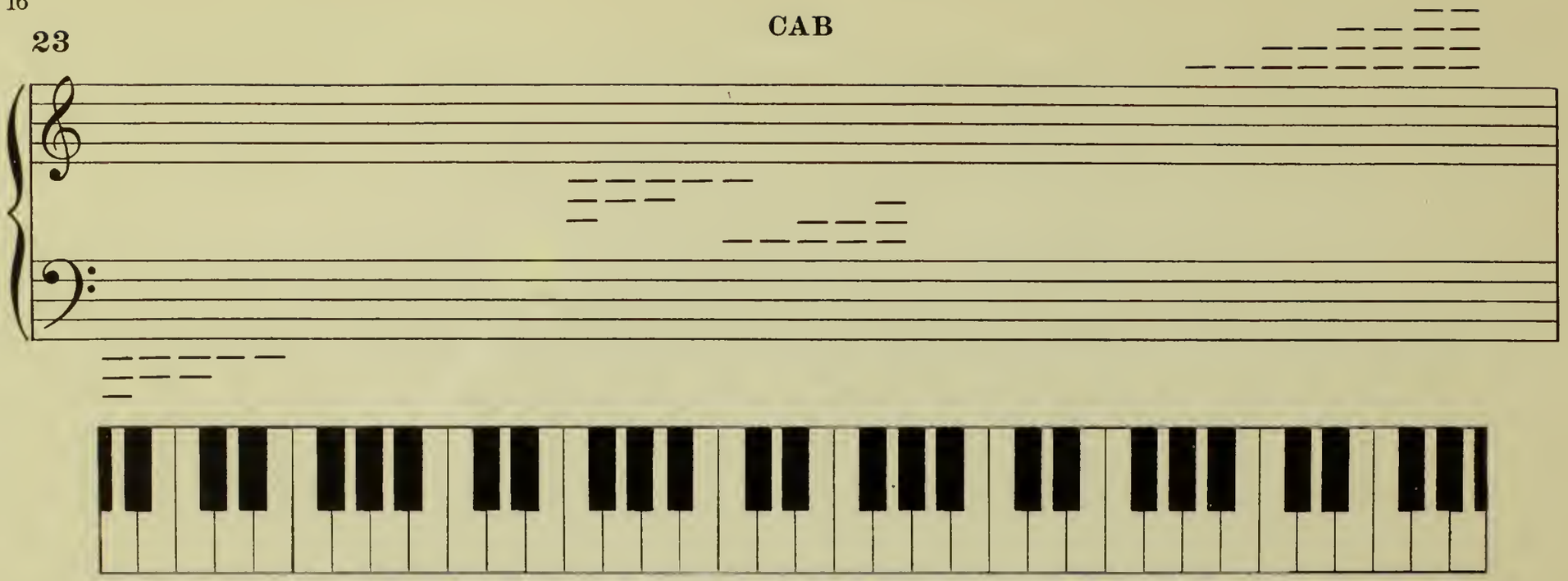
BAGGAGE

22

CAD

23

CAB



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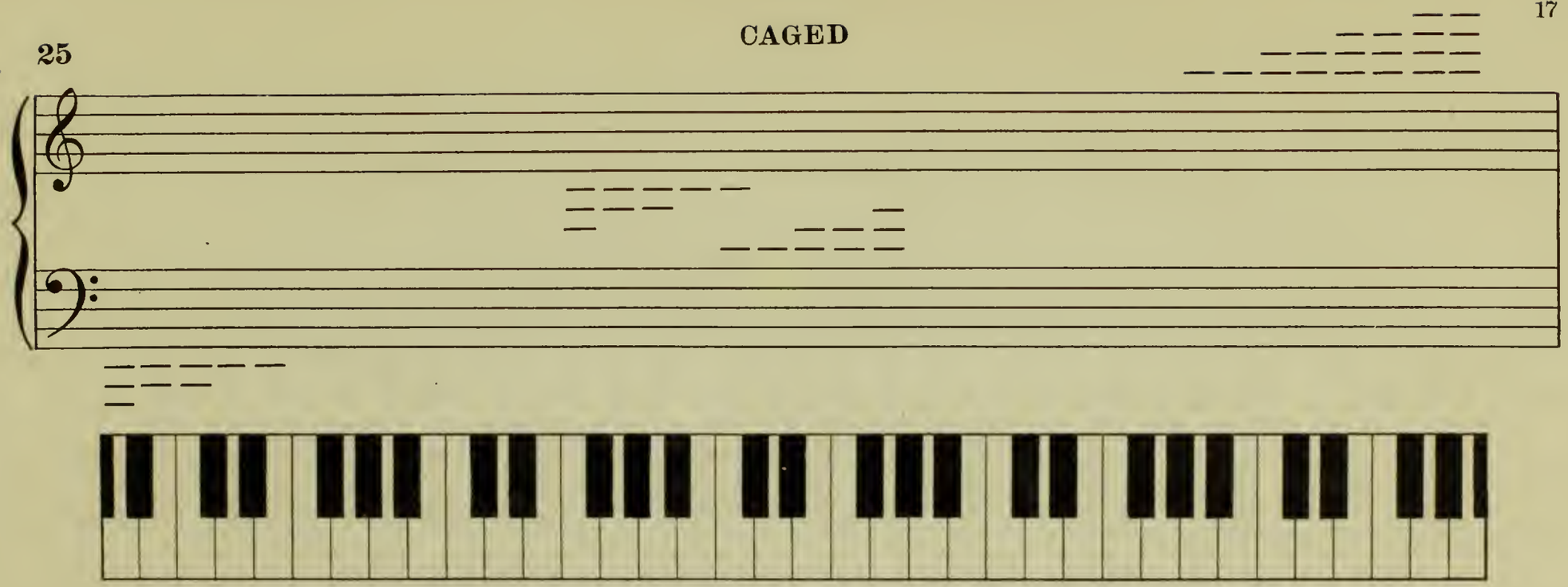
CAFE

25

CAGED



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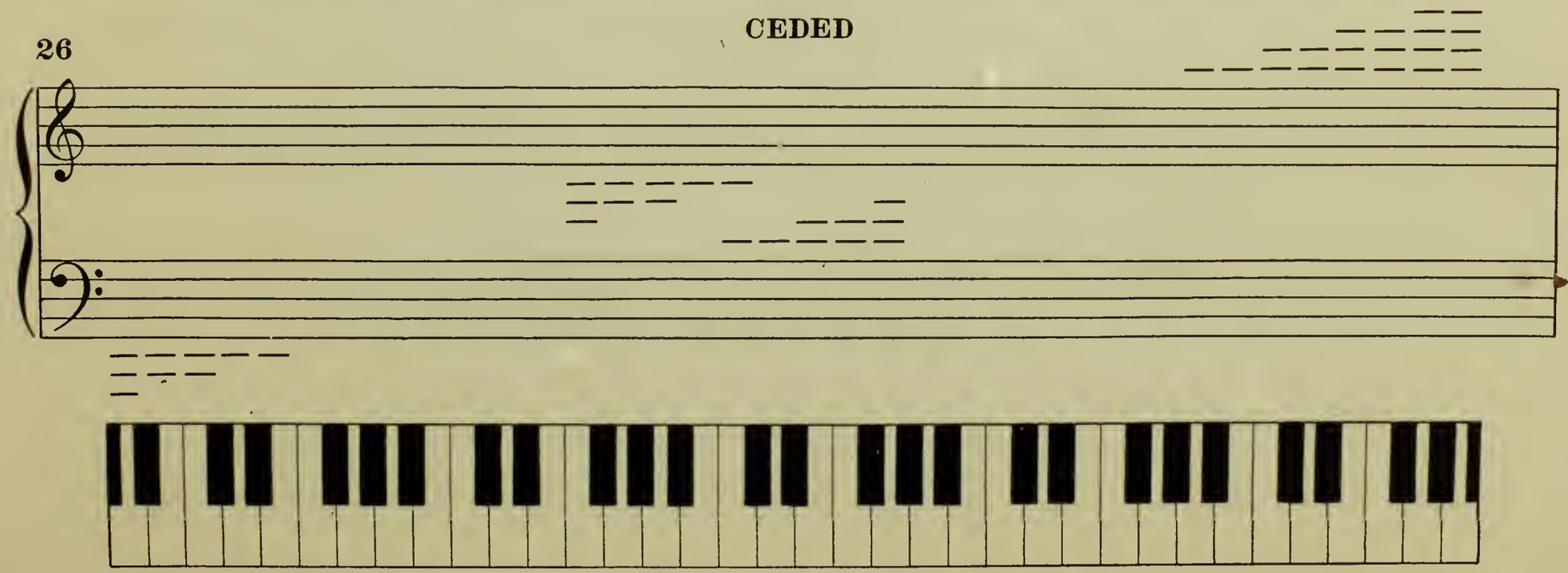
CEDED



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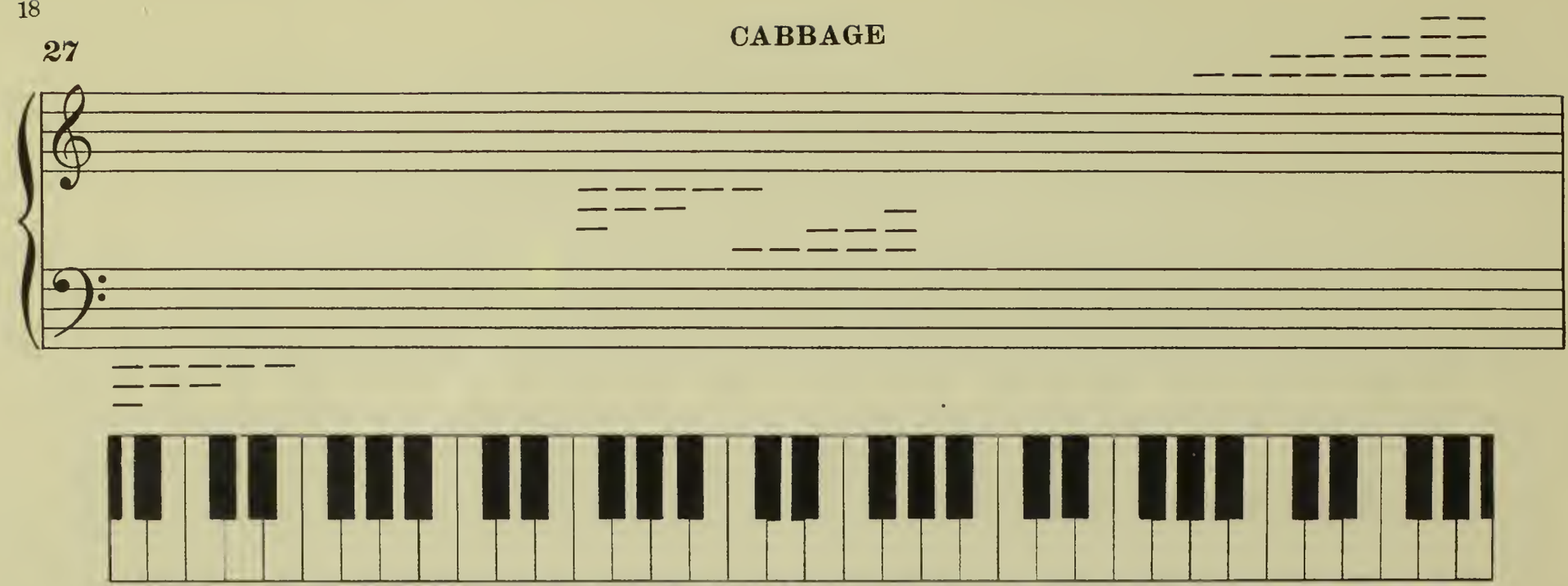
27

CABBAGE



28

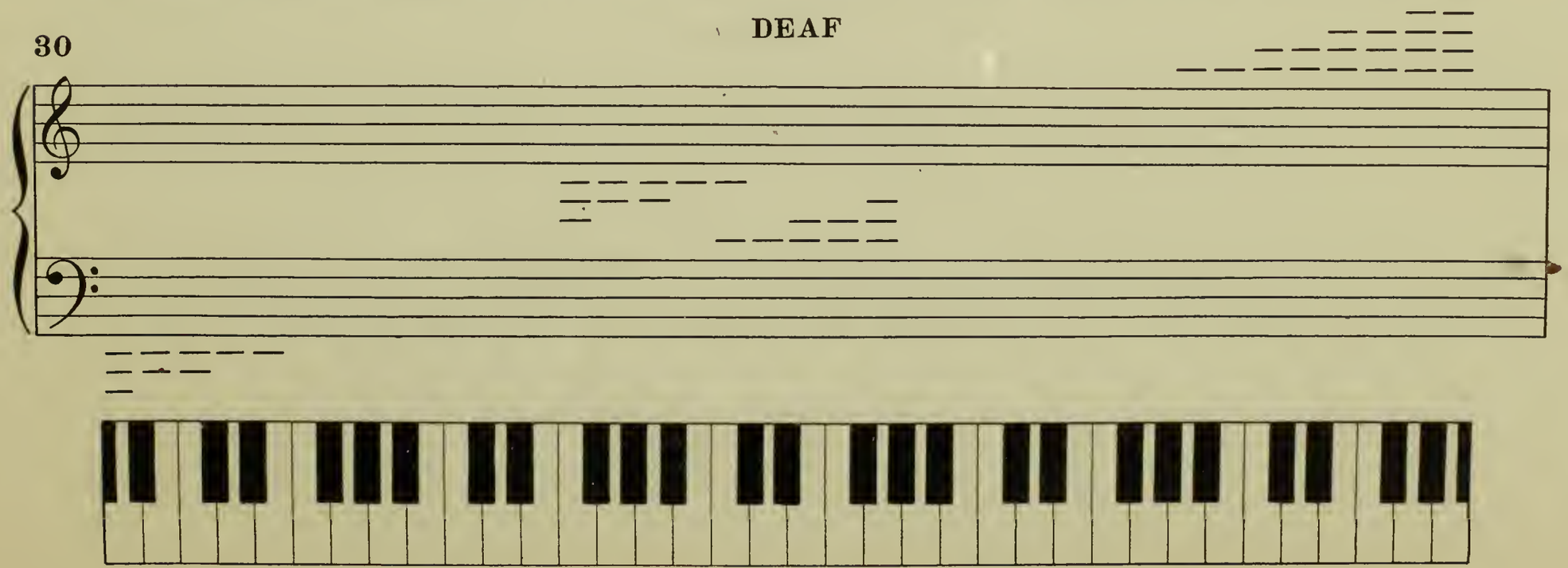
DAB

29

DEAD

30

DEAF



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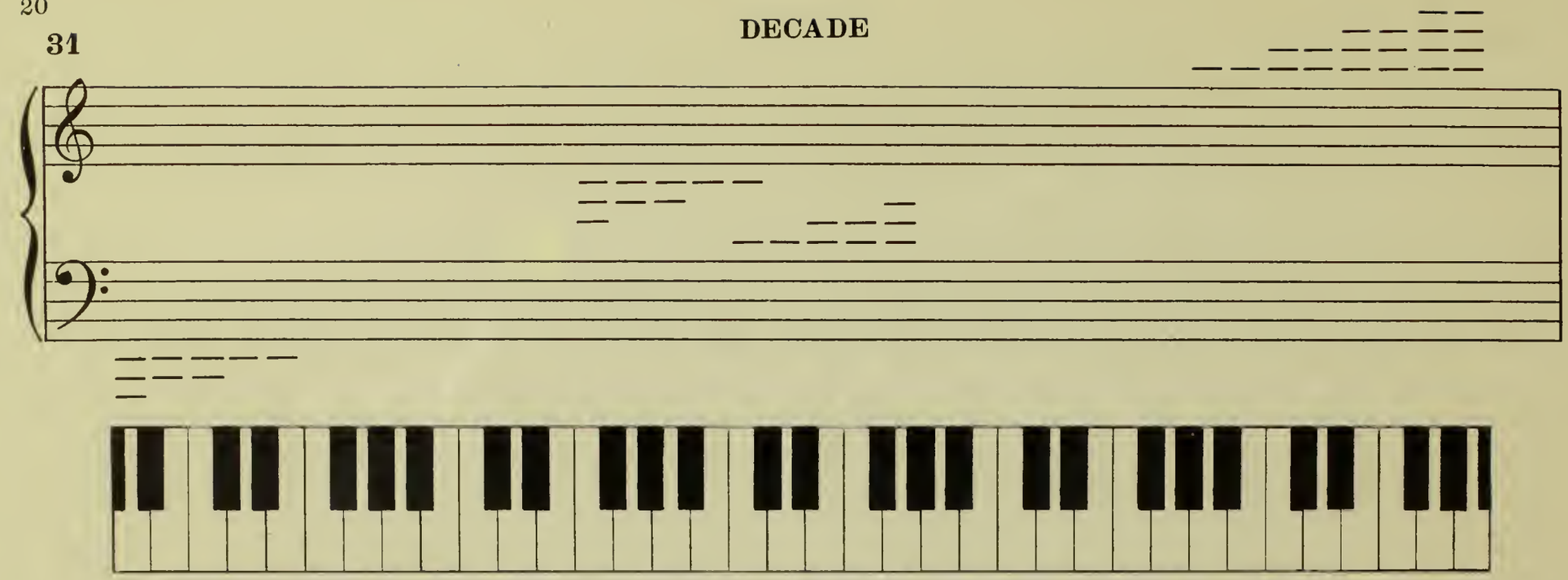
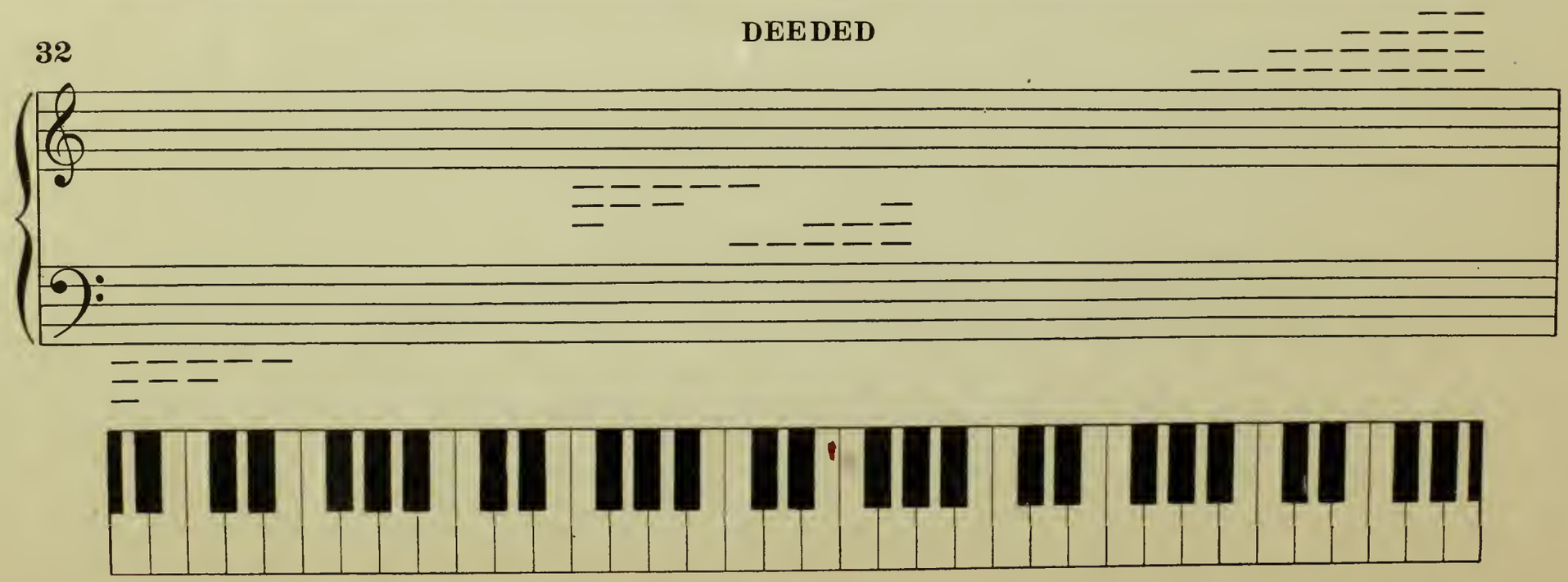
DECADE



32

DEEDED



DEFACED

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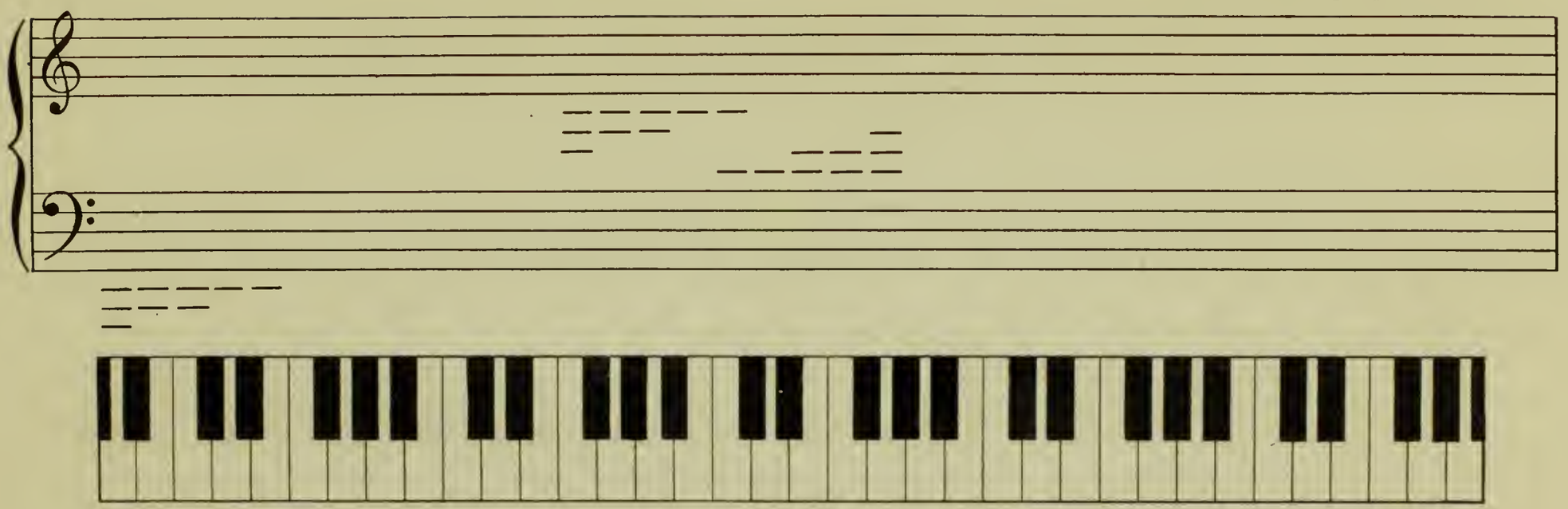
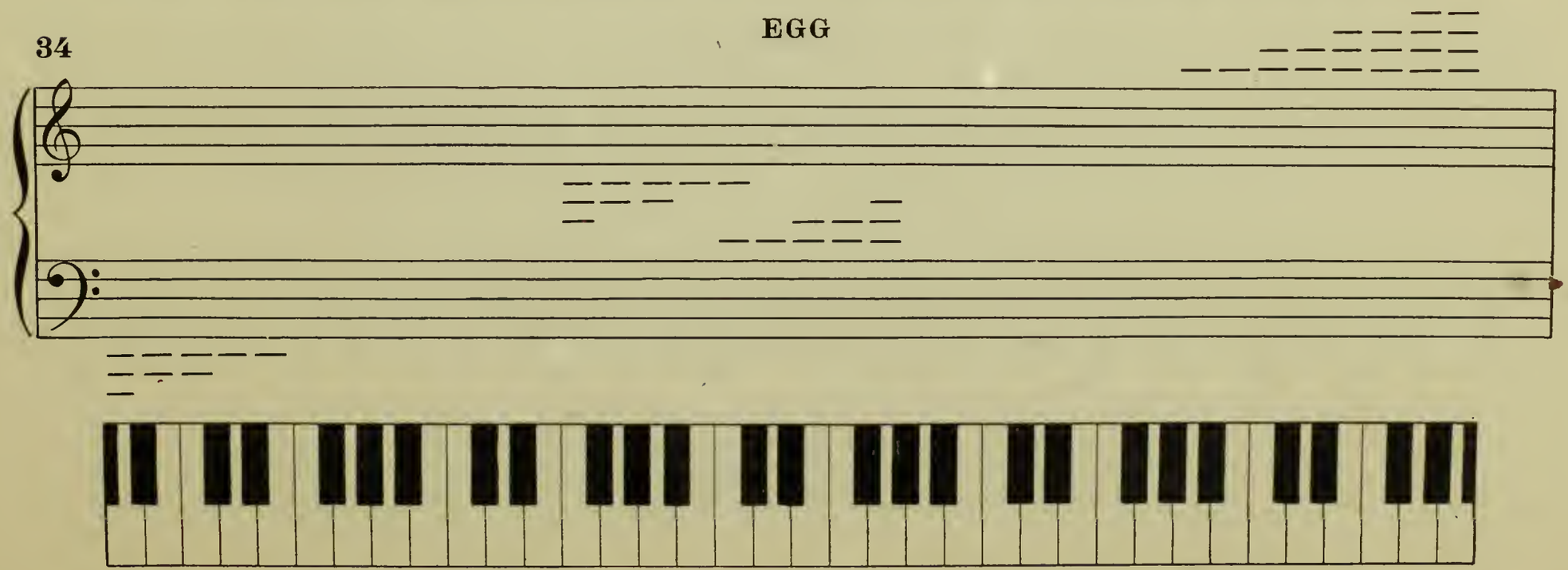


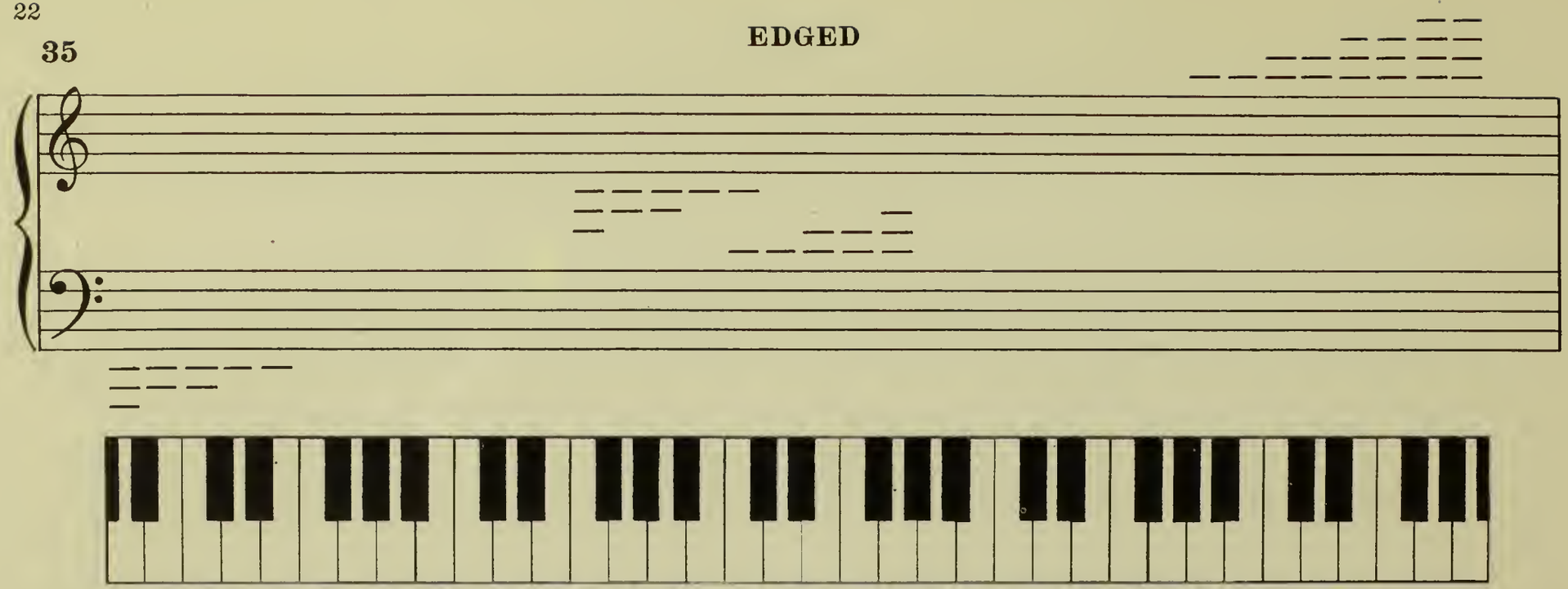
EGG

34



35

EDGED



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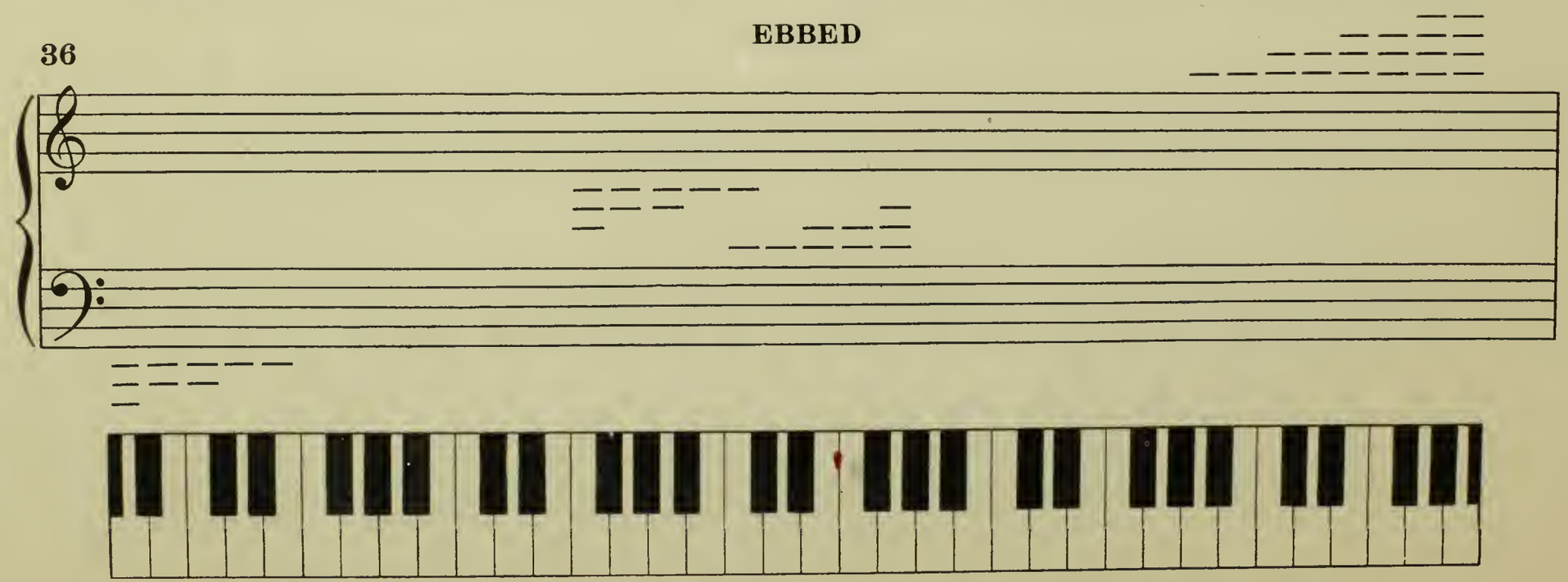
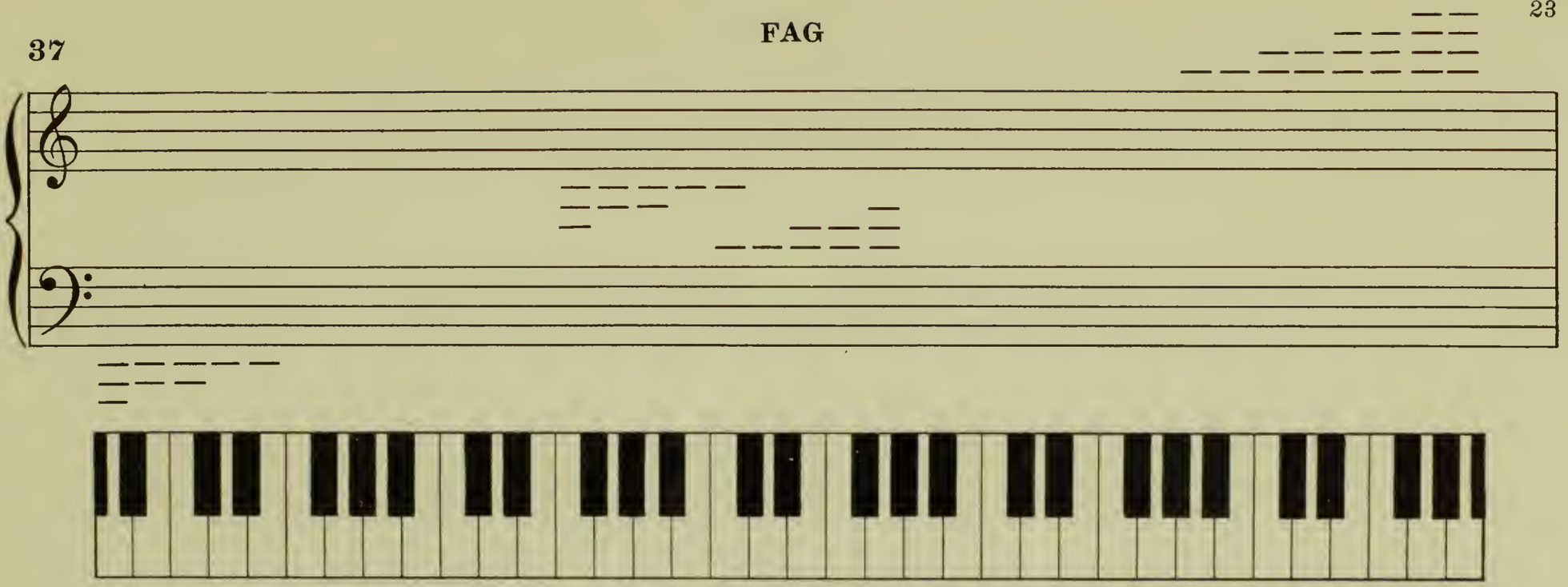
EBBED



37

FAG



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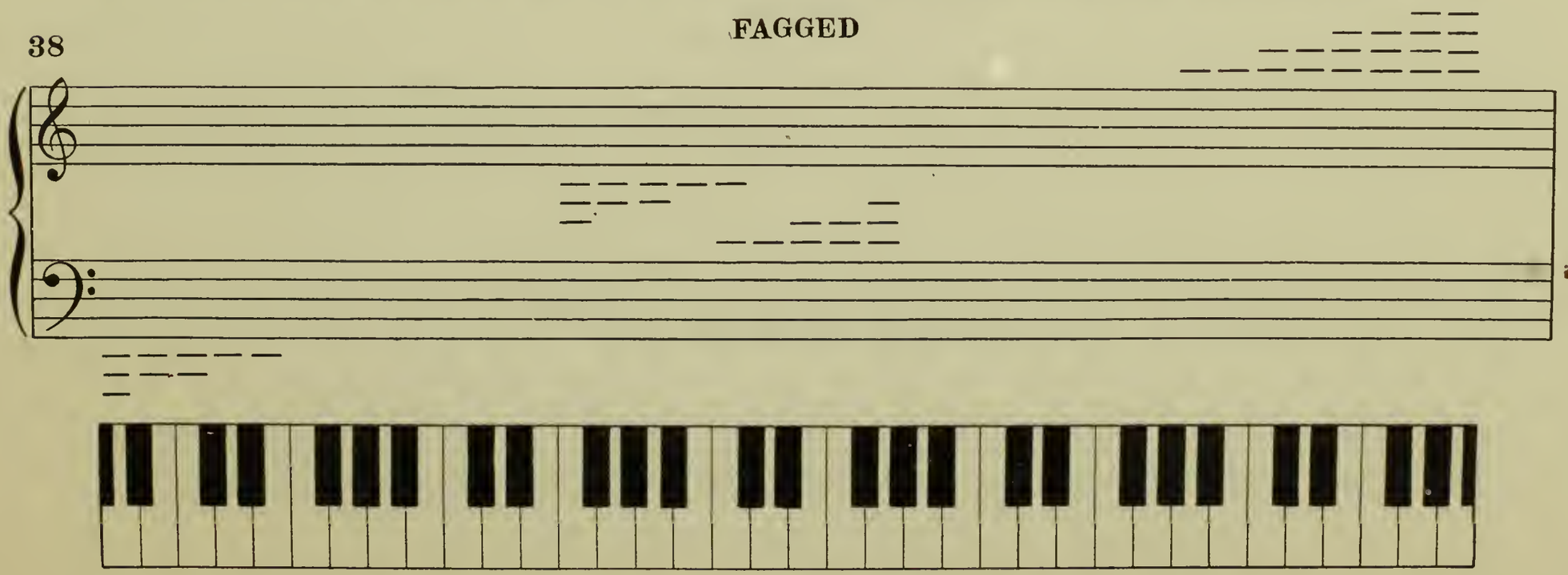
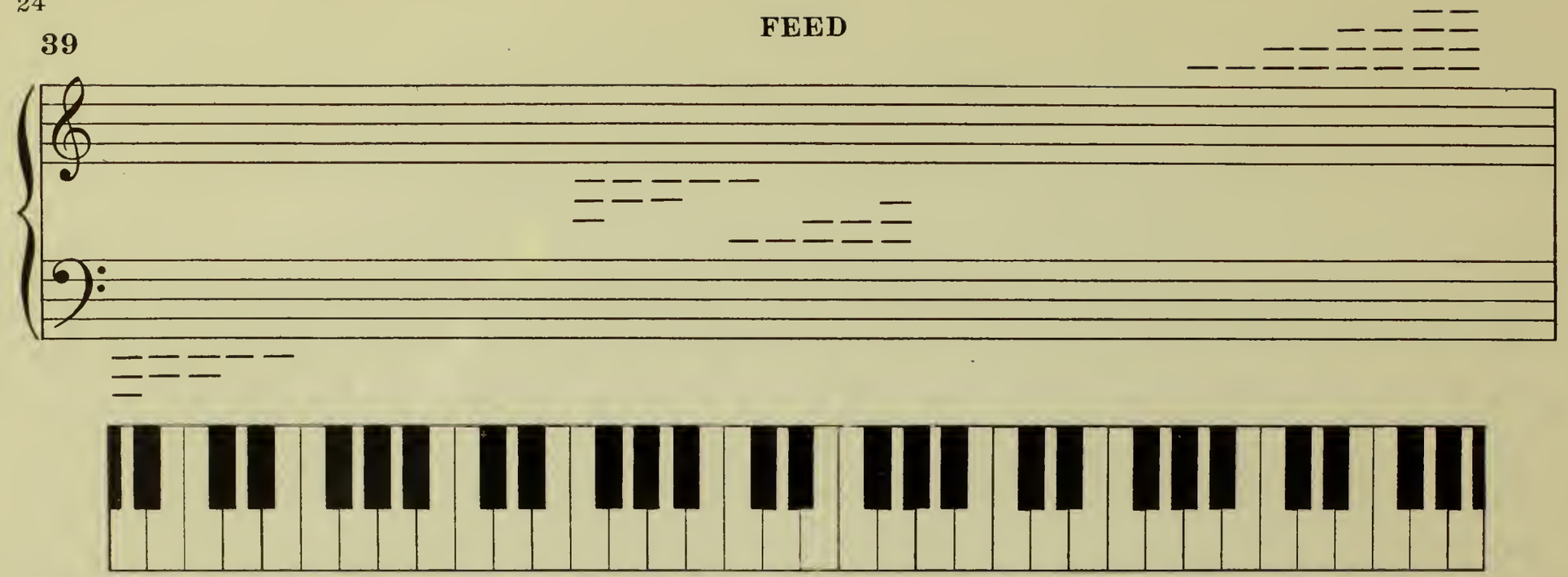
FAGGED



39

FEED

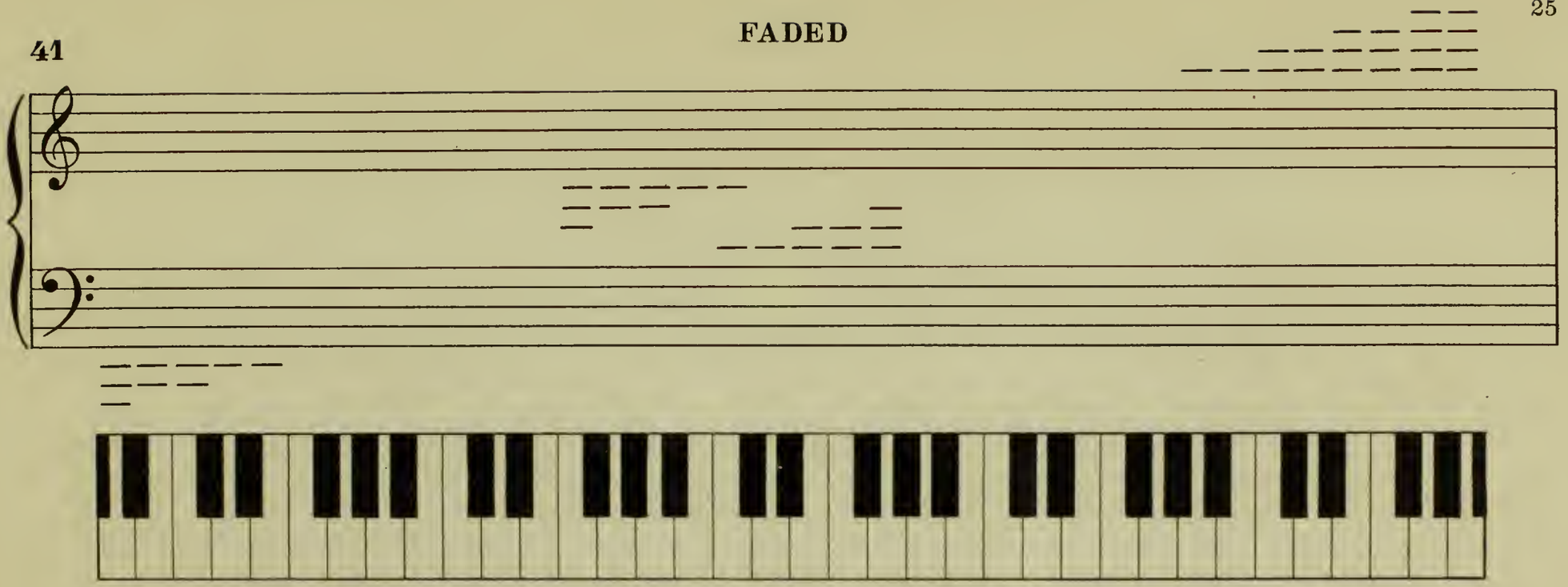


40

FACE

41

FADED



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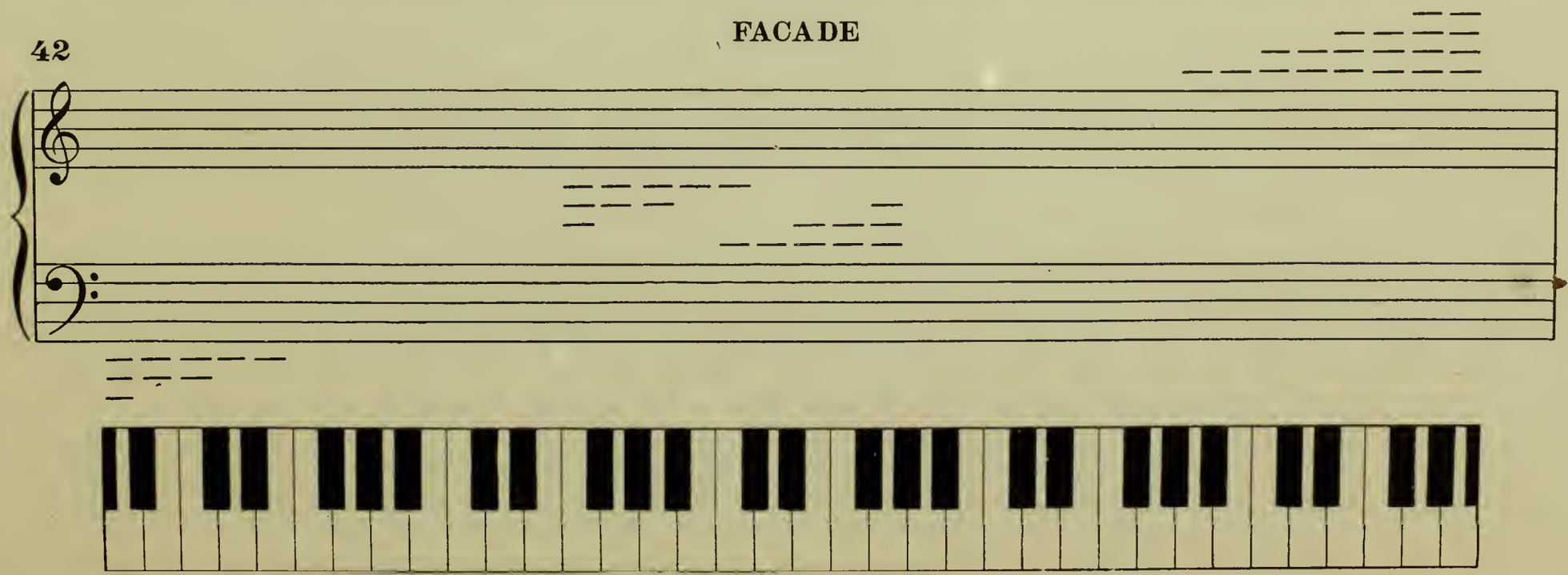
FACADE

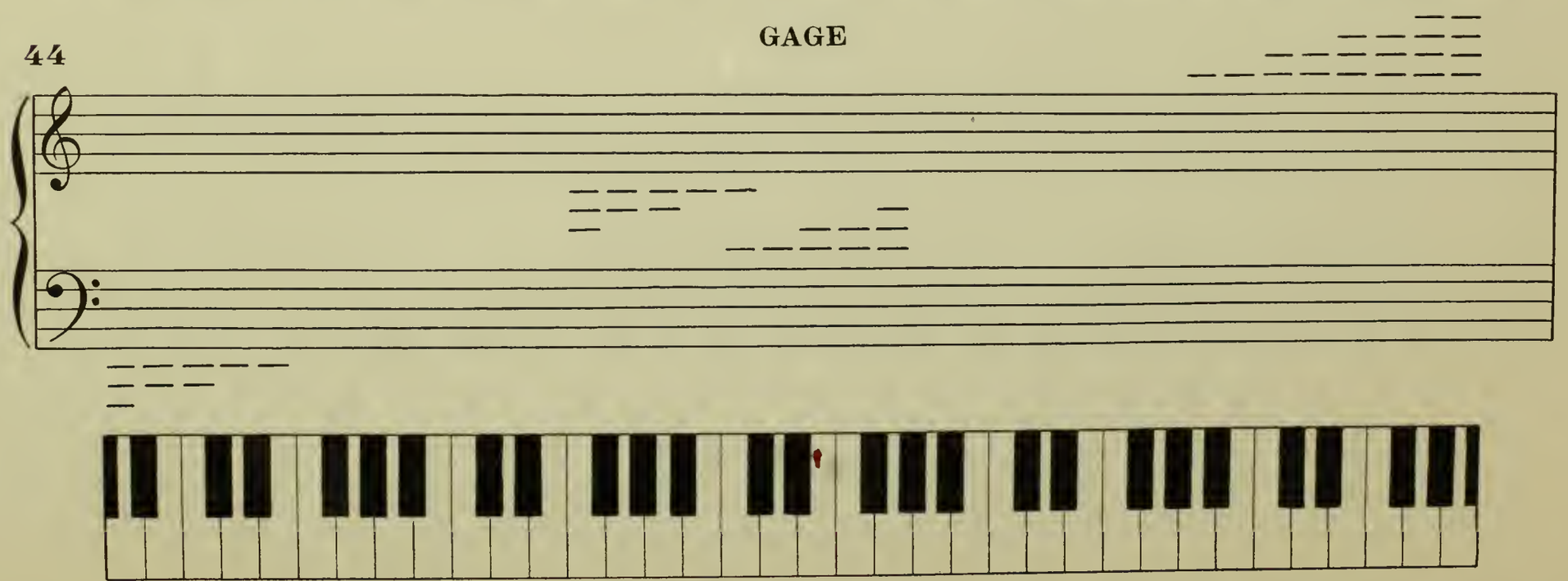


43

GEE

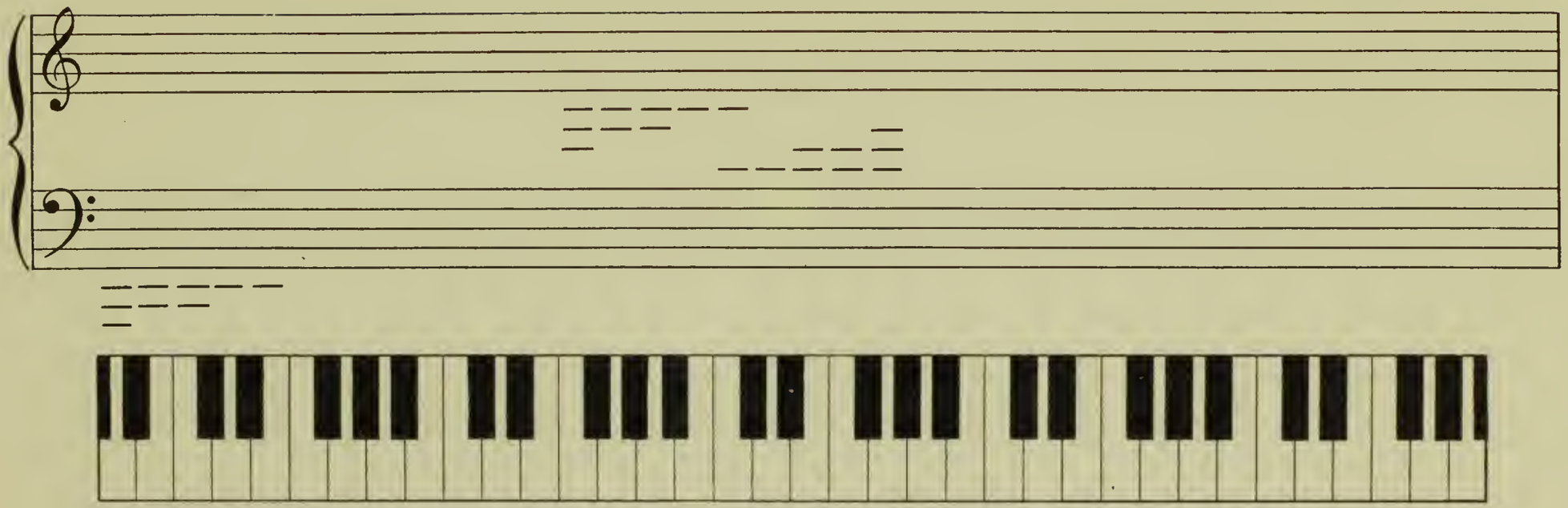
44

GAGE



45

GAFF



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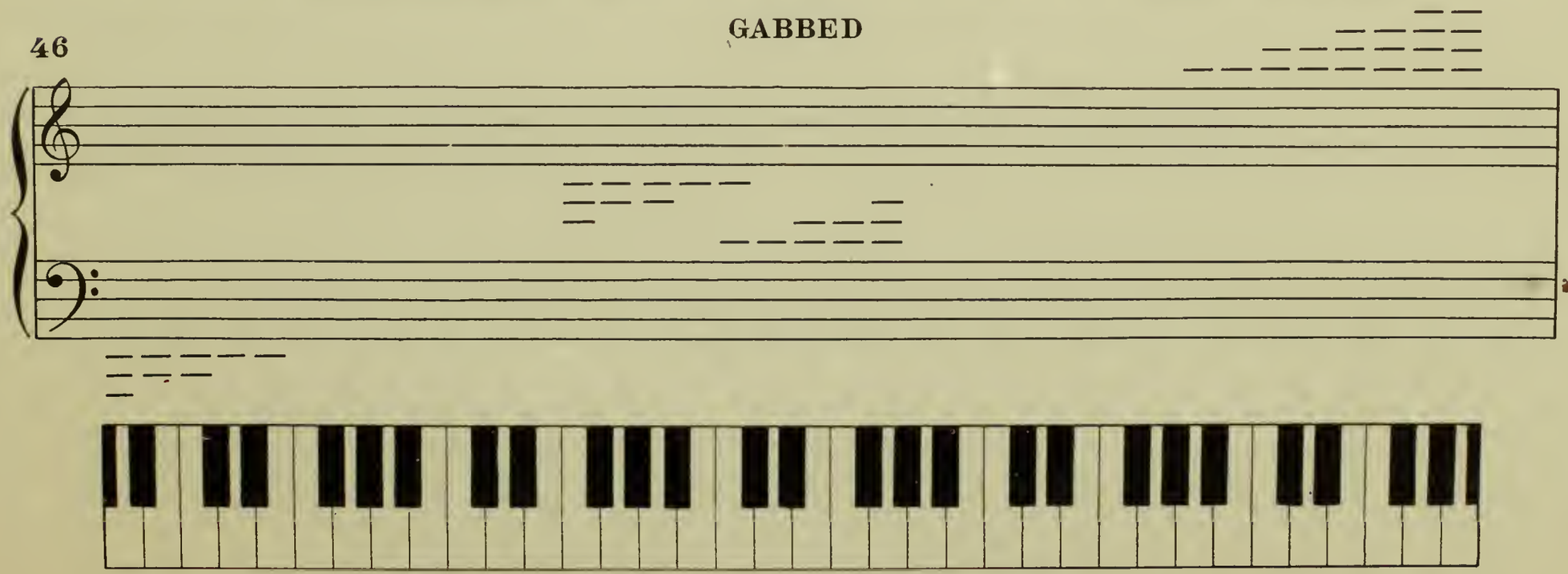
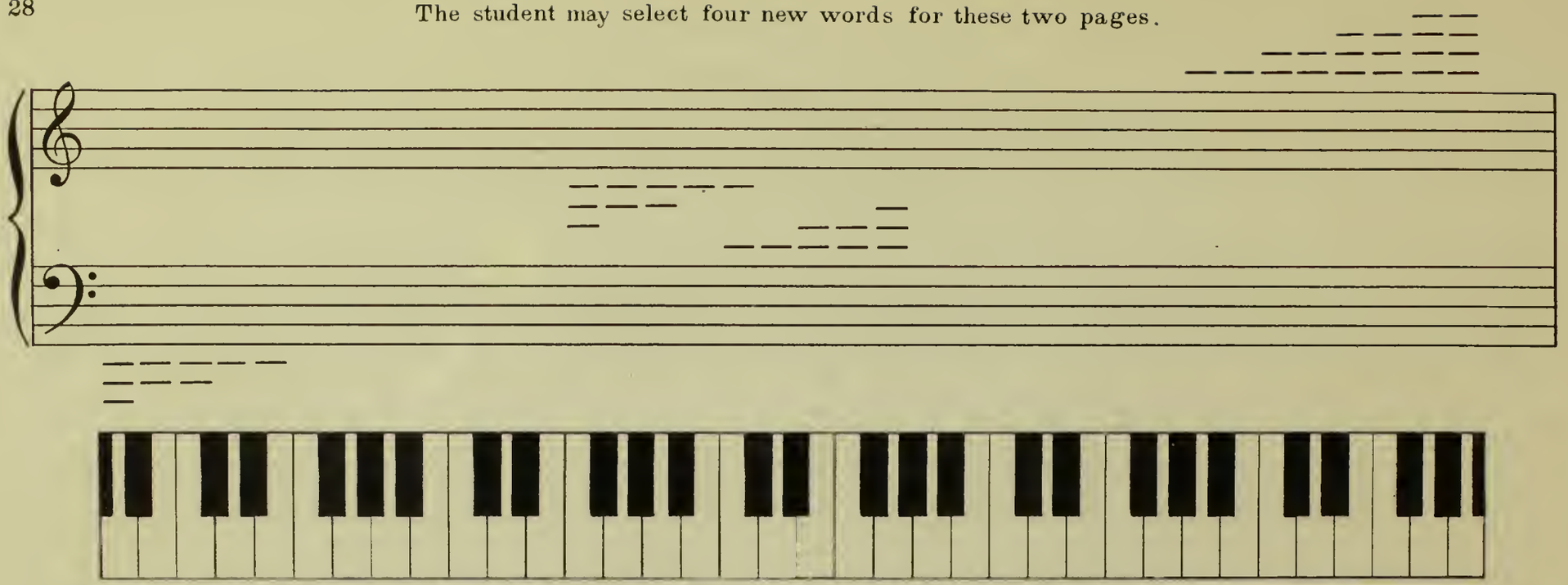
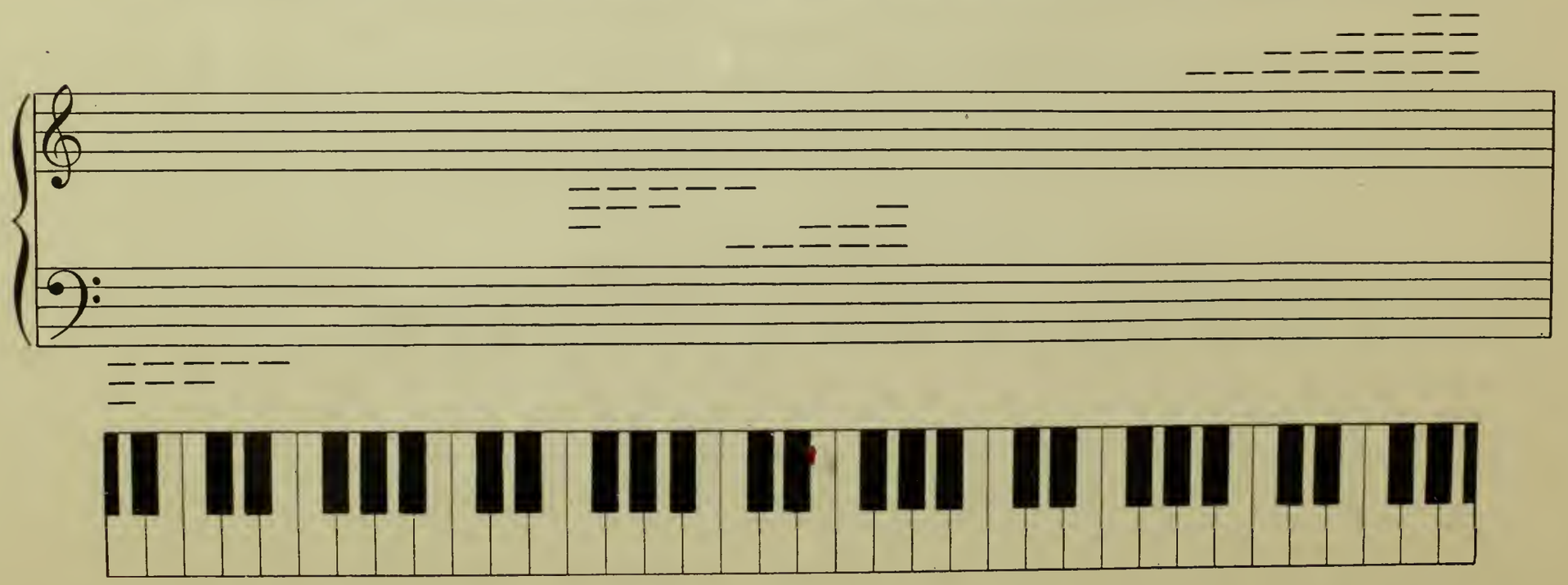
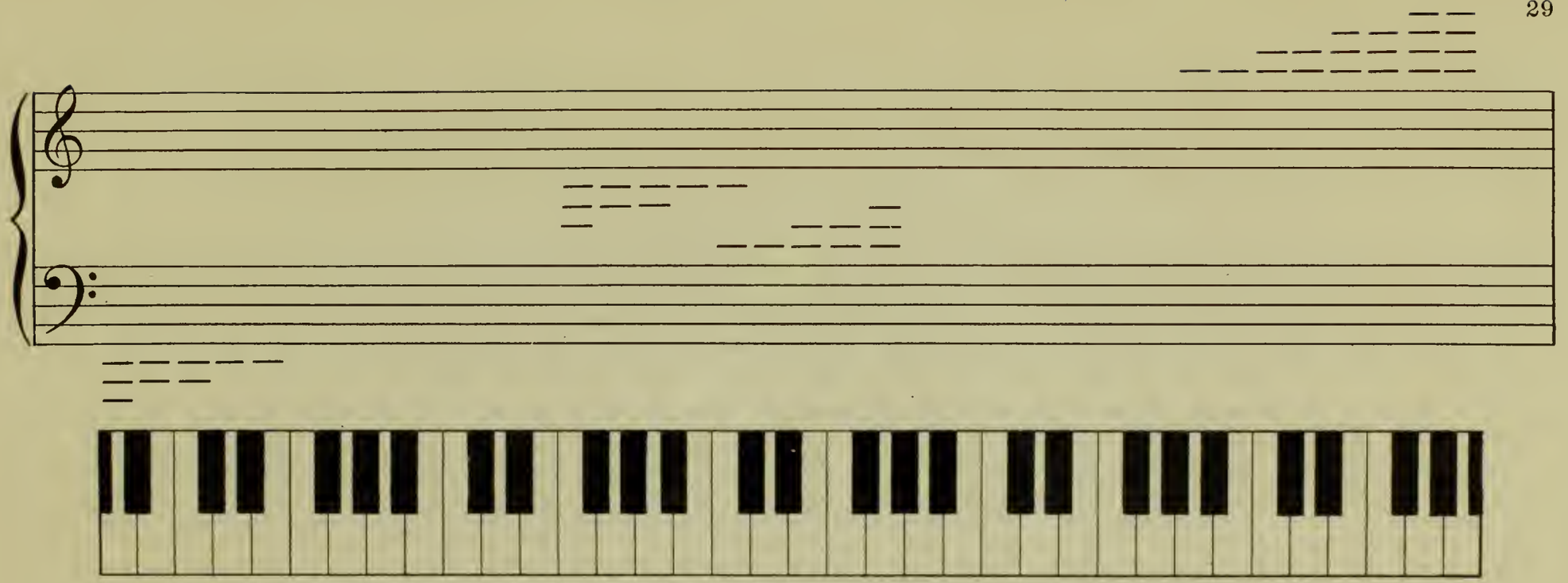
GABBED

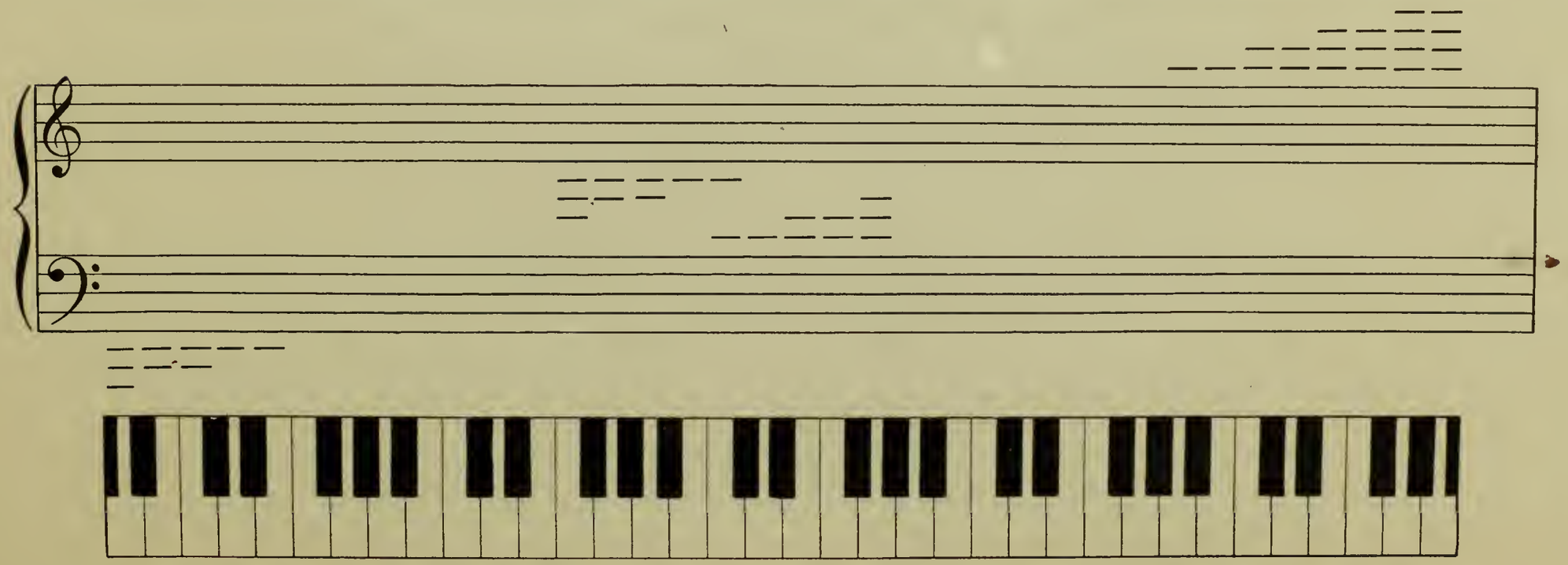


The student may select four new words for these two pages.

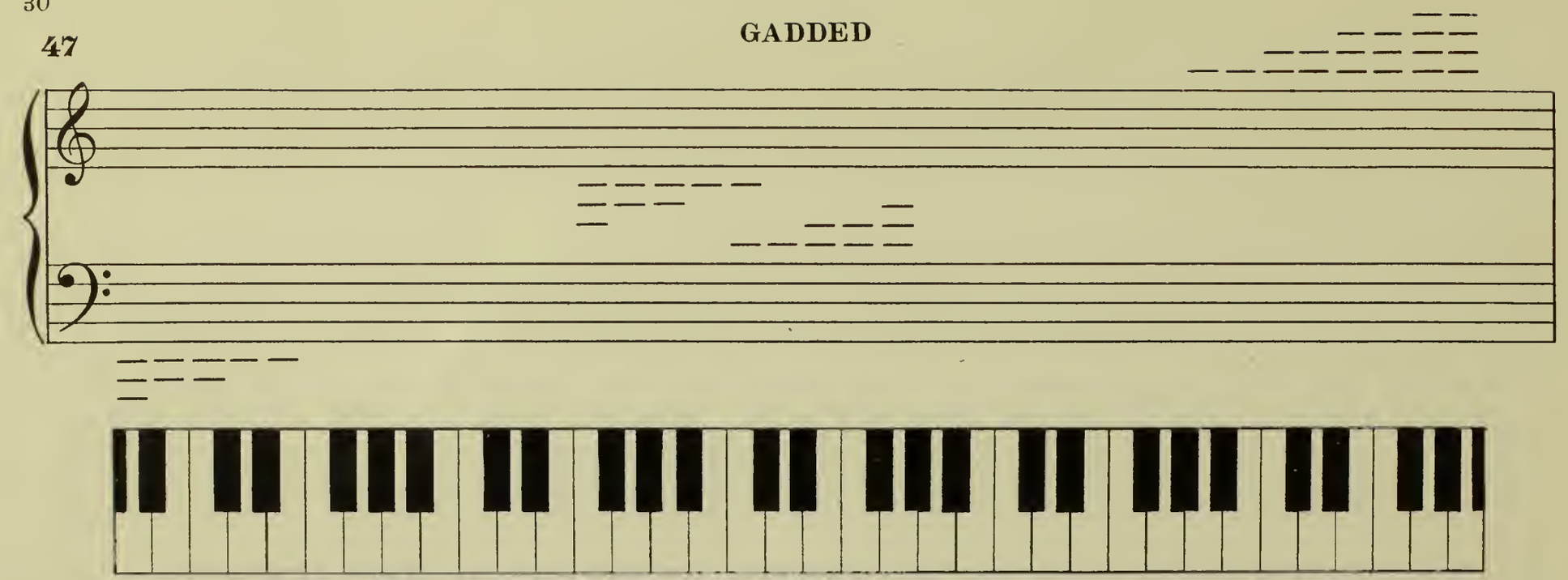








47 **GADDED**



Fifth Way

The development of the tactile sense.

48 The pupil, at this point, should be very familiar with the *sounds,* as well as the symbols for sounds (notation); and have a good keyboard sense of location. Let him now close his eyes, or be blindfolded, and spell by *dictation* any of the words in the book *on the keyboard, by the sense of touch alone.*

The importance of the development of the tactile sense cannot be too strongly emphasized. For a final examination of the book– this Fifth Way should be especially stressed.

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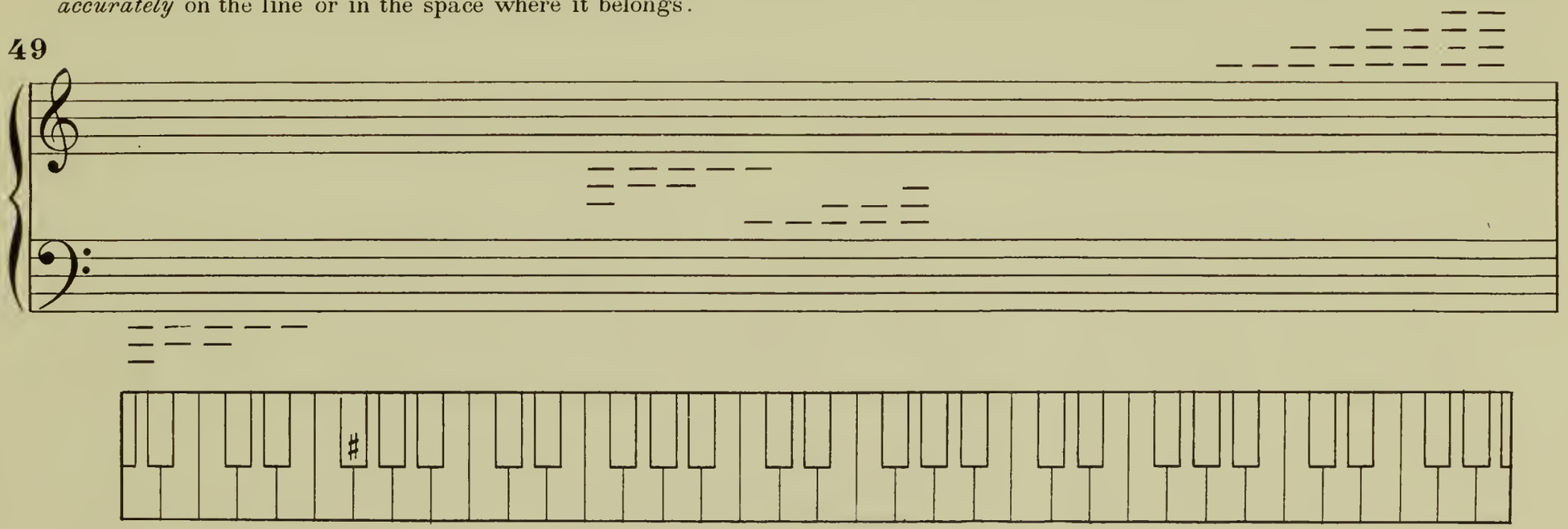
As pupils are curiously inaccurate in their estimate of the *places* where sharps and flats belong, this diagram is to help them to be more careful in this particular.

I. Put in all the F sharps (already started). All the C sharps, G sharps, D sharps, A sharps, E sharps and B sharps.

II. Write these same sharps in their respective places before the notes on the staff. Be very sure the sharp symbol is placed *accurately* on the line or in the space where it belongs.

49



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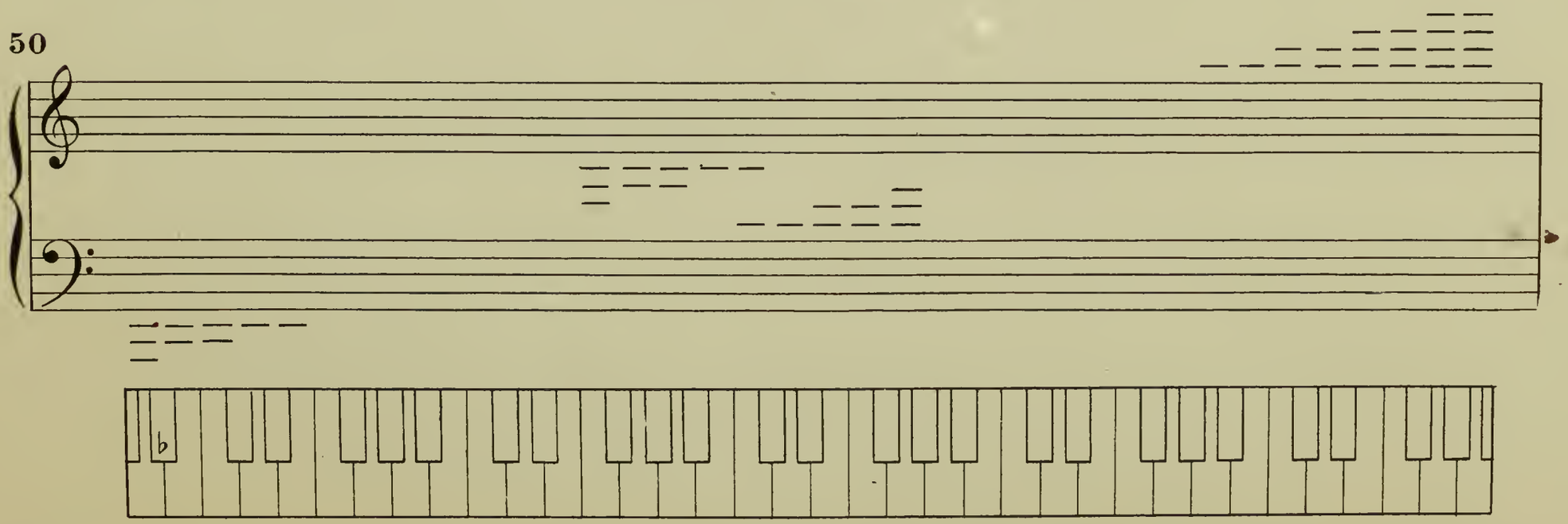

Put in all the B flats, E flats, A flats, D flats, G flats, C flats and F flats. Also place these flats in their proper places on the staff, together with the notes to which they belong.

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SUCCESSFUL EDUCATIONAL MUSICAL WORKS

By MRS. CROSBY ADAMS

THE VERY FIRST LESSONS AT THE PIANO

Price 90¢

As a musical educator, Mrs. Crosby Adams has always been away ahead of her time. Specializing in material for young beginners, Mrs. Adams seems to have anticipated exactly the active demands of the present day. This is abundantly proven in her very popular book: THE VERY FIRST LESSONS AT THE PIANO, Op. 9. This book is equally well adapted for class or private instruction. The little melodies, with and without words, are designed to awaken the interest of the pupil from the very outset.

The "Middle C" approach is very much in evidence. Both Clefs are learned right away. Numerous duets for teacher and pupil are inserted in the proper places. Technical points are always well established. Notation is well presented. Tonalities are developed logically. This book will make musicians.

Intelligent teachers have found this an indispensable Instruction Book. Since it was issued Mrs. Adams has written other Elementary material, designed for the hosts of children of pre-school age who are ready for early lessons in notation.

PRELIMINARY STUDIES FOR THE PIANO

Price 30¢

This little book may be used in connection with any beginner's book, or instruction book. Its primary purpose is to familiarize the student with the Staffs, Clefs and Keyboard. To this end, it is in part a writing book for the young pupil. But it is much more than that: there is material for playing at sight (especially in the five-finger position); there are little duets; elementary scale work; and other very attractive features. This book precedes "The Very First Lessons".

In this same grade and designed to follow immediately is "Those Five Fingers" Book I, which like all of these works has been accepted eagerly by the teaching profession.

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